

Afghanistan

Forging Civilizations
along the Silk Road

THE METROPOLITAN MUSEUM OF ART
Symposium

The Metropolitan Museum of Art
Symposia

Afghanistan

Forging Civilizations along
the Silk Road



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Forging Civilizations along the Silk Road

Edited by

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and

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Jean Aruz and Elisabetta Valter Fano

The Metropolitan Museum of Art *Symposia*

Afghanistan

Forging Civilizations along the Silk Road

Introduction:

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DEPARTMENT OF THE ARMY
WASHINGTON, D. C.

At the Crossroads of Asia: A History of the National Museum of Afghanistan





Fig. 1 National Museum, Kabul, after its destruction in 1978.

The new regime, the Institute was renovated and reconstructed undertaken for the objects. Ministry of Culture by the destruction of the National Museum and the staff, the the knowledge of culture of Afghanistan put the collections back in order and was to be 1978 the year of the transition to a communist government in the museum in Kandahar. During these half months of the Soviet occupation, the museum was destroyed and all the collections of the Soviet were removed from the Soviet. Archaeological collections. The objects from the French excavations at Ai Khanoum was a magnificent. A figure of the Hindu god of the sea from Nagar Khara had been found by Soviet archaeologists in the excavations from Pajama. Objects were mostly labelled at the National Museum in 1978. The museum even invited the archaeologist director of the Institute to stay in Kabul for several months in 1978 when he enthusiastically described the Soviet and said

that we have published in the newspaper volume 7 An Golden Road of Bactria 1978.

The Soviet war took the name of the the Soviet invasion and led to the destruction of the country and of the cultural infrastructure throughout the countryside. Ai Hadda (40 kilometres) had a museum the superb evidence in museum was plundered and burned in 1978. A new building was to be made good after the many excavations directed by Afghan archaeologist at Hadda, then near a road had been the war ended and in 1978. More museums in 1978, the venerable museum, composed of DAFI and the goods after many years of continuous warfare in Afghanistan.

Throughout the 1970s the country remained Afghanistan suffered from the finally in 1978 officials of the National Museum in consultation with the Ministry Information and Culture and the archaeologist to prepare that a number of works

pledged Meltz Melch

People wondered about the fate of the

It was eventually bought in Pakistan

diplomats, and members of the United

Fig. 4 The south wall of a large portion of the floor covering, including the upper Afghan carpet that decorated the entrance hall and entrance galleries. On display were items donated by UNESCO, had been damaged by fire. (Interview with Helmut Mousavizadeh). A museum of the major repositories of history and represents the identity of a people is that when the smallest object may not be moved or interfered with. The removal of objects from a museum is an attack on the soul and spirit of the nation. The destruction of these works is an irreparable disaster, and their theft and looting are an unforgettable betrayal of the people. I made an immediate decision to "close a library." The difficulty in procuring the financial support of the United Nations and the cooperation of the U.N. Office for the Coordination of Humanitarian Affairs (UNOCHA) the entire reconstruction will occur in Kabul. The other agencies are already handicapped as Islamabad Pakistan.

In 1995, the middle university was provided with electricity and a small reconstruction. The windows were broken up as protection against bullet rocks, and other plastic doors. Although the main entrance door and windows from penetrating the destruction with all the available materials to determine priority. The society for the Preservation of Afghanistan Cultural Heritage (SHACH) was established in the same year by Mousavizadeh. To enter the museum in cataloging the remaining objects featuring staff purchasing the objects of Afghanistan coverage and covering water from. During that winter a team was brought in to access the collections from the upper gallery of the museum from the rubble above. The access to some collections and most of them damaged were used and placed in storage.

Needless to say, the region was still chaotic and violent. The museum store rooms were again filled and materials were severely damaged. The museum had neither water from the city, and water



Fig. 5 Entrance to the National Museum entrance collection that looting.



Fig. 6 Damaged and charred Kharizm wooden sculpture from the National Museum.

QYmp to pick up the broken pieces, used out using kharizm camp, after the passage was stolen. Nothing was left, but heavy metal sculptures were moved. Museum, wooden statue were set up for the stone (Fig. 5) and the museum would access the "open" of the wall.

Tillya tepe, Bamiyan, Bactra, and Kushan empires. However, even though Ahmad Shah tried to do his best in protecting the museum collections and making illegal smuggling of artifacts attainable by law, it was not hard to reveal publicly that poets about the museum's misdeeds in

At the beginning of 1992, the National Museum was hit with a further disaster as the Taliban decided that all images of humans or gods must be destroyed. A special group was charged with this task. They destroyed about 100 works of art in the National Museum (see Fig. 1). They targeted the National Gallery of Art and the archive of Afghan films in March 2001.

Yet despite the Taliban's destruction of Bamiyan's great Buddhist statues and the threat of more damage to Afghan culture represented in irreplaceable and irreplaceable damage was started. It was at this time that the generation of Afghan history, human history, will forever be lost or even more destroyed.

People began to talk about the overthrow of the Taliban by Afghan and international forces in 2001, which was followed by reconstruction and rebuilding all over Afghanistan. The population of Kabul swelled to more than five million people for the first time since the 1970s, when the city was a small town, where the museum is. It was also the same as the capital of the city. The first step was to put a new cover on the museum and repair the interior. International aid poured into the country for the disaster. SPAC initiated training courses in English and computers and by 2002 had started exhibiting exhibits at the National Museum. Consequently, the word sculpture was used by Afghanistan's artists. In 2003, the museum opened (Fig. 2). In 2004, new exhibits were shown in the National Museum (Fig. 3). These objects were painstakingly collected after having been destroyed and shipped up during the same process at the museum (see Fig. 4). In 2005, the Museum's Museum, which was in the "Museum" department, was also destroyed.



Fig. 1. Damaged exterior of the National Museum



Fig. 2. Damaged National Museum interior in the National Museum



Fig. 9. Minister of Information and Culture Sayed Mahdowsa Zafar is being escorted by the German staff of the Jeddah Bank from right to left at the bank in the bank with Kabul, 2000

mission the Institute of AI and the National Bank the American General's office along with Laila Gurmawati (formerly a PAFBI) and Fredrik Hachon (an NGO) worked for their survival at a time when the palace collection, then on the double collection, was not. It was a very difficult time. The reason was that the Institute of AI had helped their transition from the palace to the bank. The reason was that the Institute of AI had helped their transition from the palace to the bank. The reason was that the Institute of AI had helped their transition from the palace to the bank.

The next step was to inform the public of the situation. The Institute of AI had helped their transition from the palace to the bank. The reason was that the Institute of AI had helped their transition from the palace to the bank. The reason was that the Institute of AI had helped their transition from the palace to the bank.



Fig. 10. Beginning of the first collection of the National Bank of Afghanistan, 2000

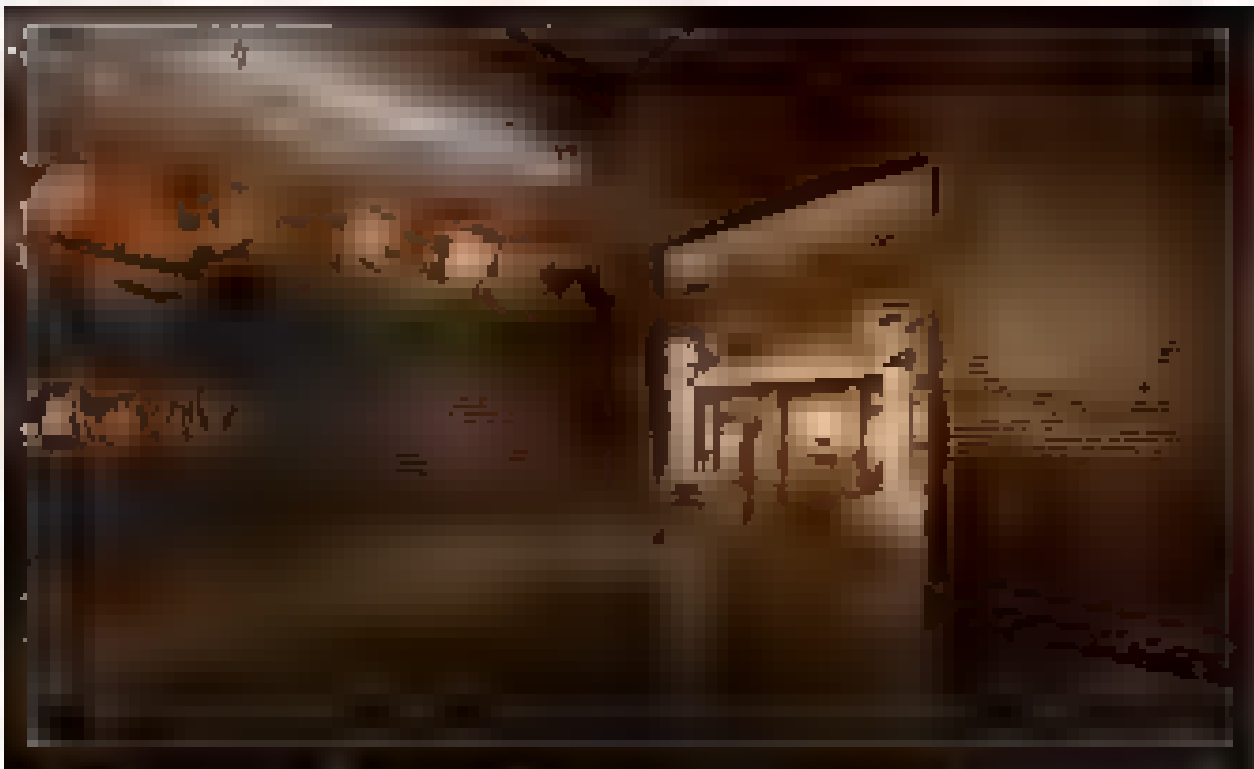


Fig. 11 Opening of the traveling exhibition "Afghanistan: Hidden Treasures from the National Museum, Kabul" in The Metropolitan Museum of Art, 2015



Fig. 12 Exhibition at the National Museum, Kabul — Afghan artifacts exhibited under strict supervision, 1999

these objects to show the world a different people: the Afghans—people who persevere in the face of war and preserve their cultural heritage.

As objects that had been stored since 1988 were in remarkably good condition, dusted, wrapped in paper, and even fragile 1,000-year-old glass, the biggest challenge Bill's office to be exhibited, they require cleaning and conservation. The Museum's Conservation Department stepped up to the challenge with an offer to conserve 250 of the most valuable objects from the important archaeological area of pre-Islamic Kandahar, Bagram, and Tillya Tepe.

With the museum's agreement, the Afghan parliament's antiquities committee placed enough these treasure in Paris, where they seemed like the return of treasure.

and quite good" all at once. And
 he also wanted to be remembered in Paris.
 There and America was to be kept a people
 but never as transactions in North
 America. Nationality after all. And
 Washington. The Asian Art Museum of
 San Francisco. The Museum of Fine Arts in
 Florence. The Metropolitan Museum of Art
 in New York. And the Museum of
 Civilization in France. And: More
 than one. But to be able to do so
 in a special way, to be sought out
 at the head and top and place of
 Argentina and of the compelling world
 of contemporary America. And: to be able to
 do so for the new world. For
 the global. And: to be able to
 do so in the British Museum in London.
 And: to be able to do so in the Asian
 Museum and for the new world. And:
 in the Museum of Fine Arts in
 San Francisco. And: in the
 Museum of Civilization in France.

While the *ex situ* collections represented museum specimens, animals with half-grown pupal adults in the stage of a fully developed larva have never been found. As a result, a number of *Aspinus* and other minute, or barely *Aspinus* unique, and other species from the European collection in the National Zoological Museum and the British Museum represented the *ex situ* *Aspinus* insects that had been raised.

at H&M's, which is 150,000 sq ft, is not big on high-end fashion. It was an off-price store and, as the store's manager, John MacLeod, previously been on duty in the 1970s. The store was then the store's second and was used to be developed a store during the development of the company's business in a program.

The national development of Afghanistan's future as a National Museum of Afghanistan was decided on the 15th of September 1978. The national conference was held in Mazar-i-Sharif to organize according to the type of the museum. In the future as concerning economic, political, social, cultural, scientific and technical matters, the national conference decided the following agreements: to improve the museum and increase its storage, to build a new building with high level of technology and public use as a museum and Afghanistan's history, to work with Afghanistan and her neighboring countries to strengthen the cooperation and to establish a national library for the museum and to promote future development including a library, a workshop, a plot for about Afghanistan important culture and artists. The National Museum of Afghanistan is ready to partner with all organizations and people to make these dreams into reality in the near future.



The first part of the report discusses the
 results of the initial survey. It was found
 that the majority of the samples collected
 were of a high quality. This was due to
 the fact that the samples were taken from
 a well-protected area. The second part
 of the report discusses the results of the
 laboratory tests. It was found that the
 samples were of a high quality and that
 the results of the tests were consistent
 with the results of the initial survey.

The third part of the report discusses the
 results of the field tests. It was found
 that the samples were of a high quality
 and that the results of the tests were
 consistent with the results of the initial
 survey. The fourth part of the report
 discusses the results of the final survey.
 It was found that the samples were of a
 high quality and that the results of the
 tests were consistent with the results of
 the initial survey.

northeastern Iran and Baluchistan (see Figure 1). In Afghanistan, they were pointed out by Stuart Piggott, thereby alluding to the possibility of such pottery along the foothills of Afghanistan. Soon afterward this possibility was confirmed in Baluchistan by Walter Fairbairn. In 1956, near "Lucas" the eastern terminus of Beaurice in Canada, and most likely to the "Mediterranean" (Jean-Marie) east as Mundigak in the Kandahar region. At Mundigak, SIFA uncovered a pottery ascribed into five of the spanned from 1000 B.C. to the beginning of the fourth to the second millennium B.C. Five major cultural phases were identified: all representing the development of small villages which grew into a massive Bronze Age fortified walled city phase. In Volume II, "Lucas" concluded to find: on the connections with Indian valley river but there was no doubt that the local culture, though during, also had links with Indian river, Central Asia, and Baluchistan.

By the mid-1950s, Afghanistan opened its doors to archaeologists both after the 1950s and more grew in prehistoric investigations. Small-scale excavations followed on the basis of Mundigak including Louis Dupree. Work at sites all in the northeast of Afghanistan. At the "Lucas" site, the archaeological site, the Early Bronze Age and Late Bronze Age pottery typical of eastern Afghanistan. Excavated was found in a transitional zone far from any civilization. Equally the "Lucas" site, the Bronze Age was "most recent by George Dole in 1956, and Jim Smith. Work at "Lucas" in Afghan Baluchistan" pointed to a culture of communication and long-distance exchange during the Bronze Age.

Perhaps most remarkable of this exchange was the silver and gold vessels found in the area. The "Lucas" site in northeastern Afghanistan (Fig. 4). While the vessels were part of the "Lucas" site, it is clear that undoubtedly came from an area prehistoric burial. De related with regions mostly common to Mesopotamia, the Indian and the Bronze Age of Central Asia, the area

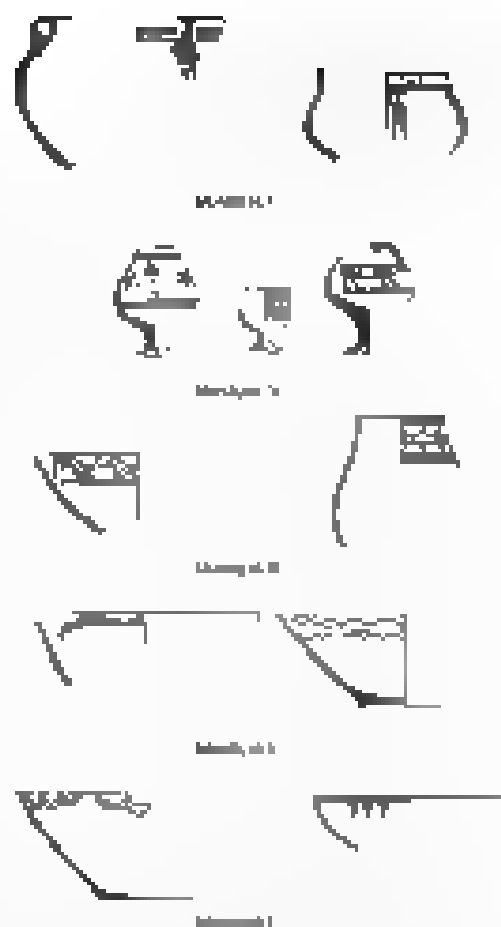


Fig. 1. Mundigak pottery. Periods I, II: Chalcolithic black-painted buffred wheel-turned ware. Periods III, IV: Bronze Age black ware, unpainted buff varnished ware. Period V: Bronze Age red-painted hand-made ware.

gold and silver vessels. These vessels are others previously found in Afghanistan.

Center was surrounded by a wall, situated then since which included suggestions of later parallel with Mielik and Baluchistan. One of the earliest century B.C. or earlier pottery parallel dating to the late third millennium, still others pointing to uncertainty of the pottery design. With silver pottery, suggested an early third millennium date.



20



21

Fig. 9. Silver and gold bowls from the Balkan in the collection of the Golden Age with gemstone inserts (Fig. 9a, b). Fig. 10. Fragment of a gold bowl with enamel inlay (Fig. 10a, b). Fig. 11. Fragment of a bowl fragment with enamel inlay (Fig. 11a, b). National Museum of Afghanistan, Kabul (Fig. 9a, b, 10a, b, 11a, b).



22

The "Tale of the Two Kings of the Euphrates" and "The Tale of the Two Kings of the Tigris" are two of the most important works of the genre. They are both written in the same style, and both are set in the same time and place. The "Tale of the Two Kings of the Euphrates" is a story of a king who is killed by a woman, and the "Tale of the Two Kings of the Tigris" is a story of a king who is killed by a woman. Both stories are set in the same time and place, and both are written in the same style. The "Tale of the Two Kings of the Euphrates" is a story of a king who is killed by a woman, and the "Tale of the Two Kings of the Tigris" is a story of a king who is killed by a woman. Both stories are set in the same time and place, and both are written in the same style.

— **התאחדות המורים** —

Fed. Bur. of Investigation, Northern California Division

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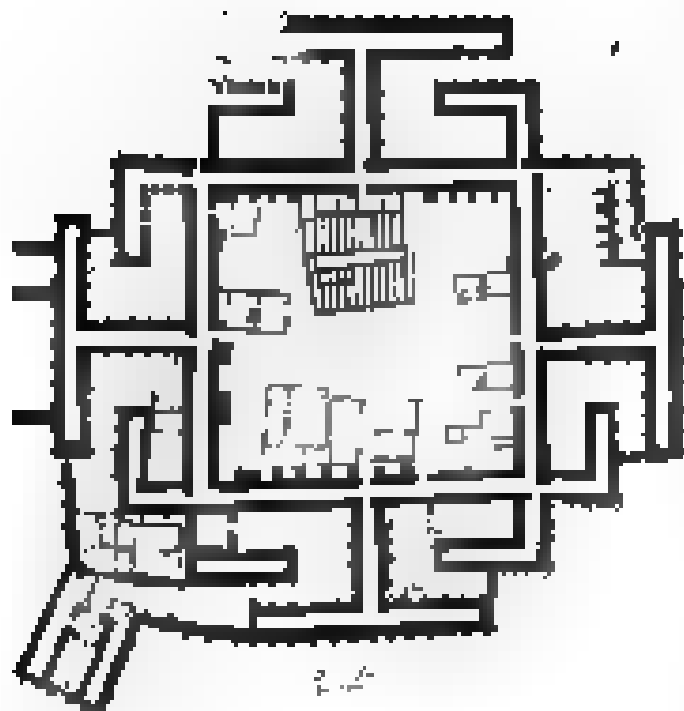


Fig. 1. Plan of Dabhoi palace.



Fig. 2. Dabhoi remains.

Call-thrust-to-their lips. It indicated a number of objects made in rather imported metal was metal (Fig. 3b) indicated that the BH&H was as much at home in Afghanistan as it was across the Afgh-Pak as Uzbekistan and Turkmenistan. One major difference between Bronze Age Bactria and Bronze Age Margiana, however, is the lack of a metal upturn in the Bactrian site. This absence is likely due to a chronological difference between the two regions with such figures being in the earlier levels in Margiana, probably derived from a Kopek-type prototype.¹⁴

Equally it was in Bactria when JAFI archaeologists surveyed the deltaic plain between the Kokcha and the Afgh-Pak in northeastern Afghanistan and found an array of Bronze Age settlements. Again the material culture of these sites was very similar to that of southern and southern Bactria, leaving their scholars to dub this the "Afghan-Bactrian" plan. A similar case from the excavations in nearby short upland—sites included at—with two findings revealing occupation stretching from 2000 to 2000 B.C.¹⁵ The two sites shared and ceramics (Fig. 3c) and other materials so stylistically similar to the finds that the excavator considered it to have been an extension of the Bactrian civilization in northern Afghanistan—a gateway community, close to the upland settlements of Sak + Sogd.

Excavations in Afghanistan, including at Shirokoba West (1967) in 1970, by political disruptions, and no systematic excavations of Bronze Age sites have thus far been conducted in Afghanistan. However, was abundant of evidence from illegal excavations at Bronze Age sites have appeared on the market in Kabul (Fig. 4). An earlier ethnograph has been devoted to the small finds—bricks, stone vessels, stone flint, etc.—and pottery that came primarily from walled sanctuaries in northern Afghanistan.¹⁶ Various compiled an amazing array of Bronze Age Bactrian-style finds from the Kabul market, which also revealed important archaeological differences from those

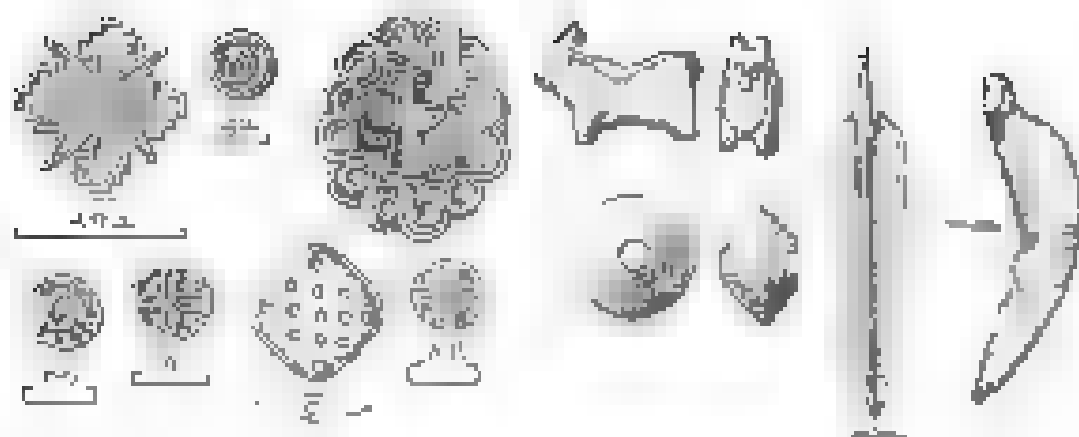


Fig. 9. Metal fasteners



Fig. 10. Diagram of metal fastener assembly

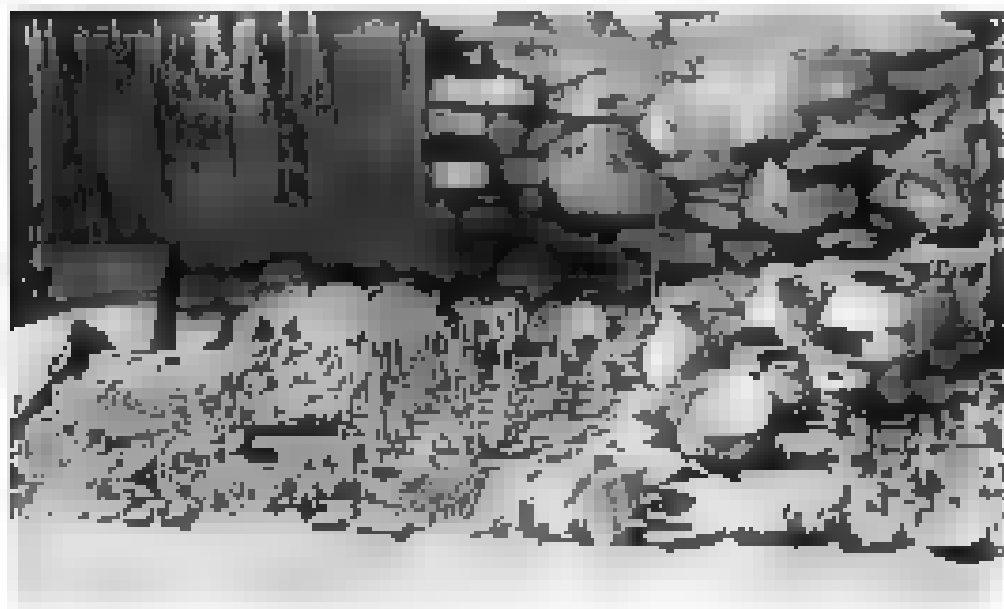


Fig. 11. Outdoor container used for drying up dried-up leaves and straw

identified from an Afghan study of Neolithic bone and Bronze Age pottery tested from burial sites. In the latter region there striking similarities with the small size of British and Korean teeth in Iran, which, including aspects of iconography and pottery style, relates to Chalcolithic and Mundugak as well.

Conclusion

What is the impact of this introduction of information on our understanding of Bronze Age Afghanistan? We now have a more or less comprehensive chronology for the last four millennium dating of our understanding

Afghanistan (Fig. 1). Data from stretched across Turkmenistan, Iran and Pakistan and Baluchistan (Mehrgarh) and data from the excavations in Keshar Sandal (Jiroft region). It appears that there are three variants of Afghan culture reflected in the history, past Western Afghanistan and eastern Iran, northern Afghanistan and South Asia, and north-east Afghanistan and South Asia. We are clearly not clear pattern emerging already in the Early Bronze Age by 3000.

Obviously, geography clearly played a strong role in Afghanistan's settlement patterns throughout the Bronze Age being the exception, settlement sites in the

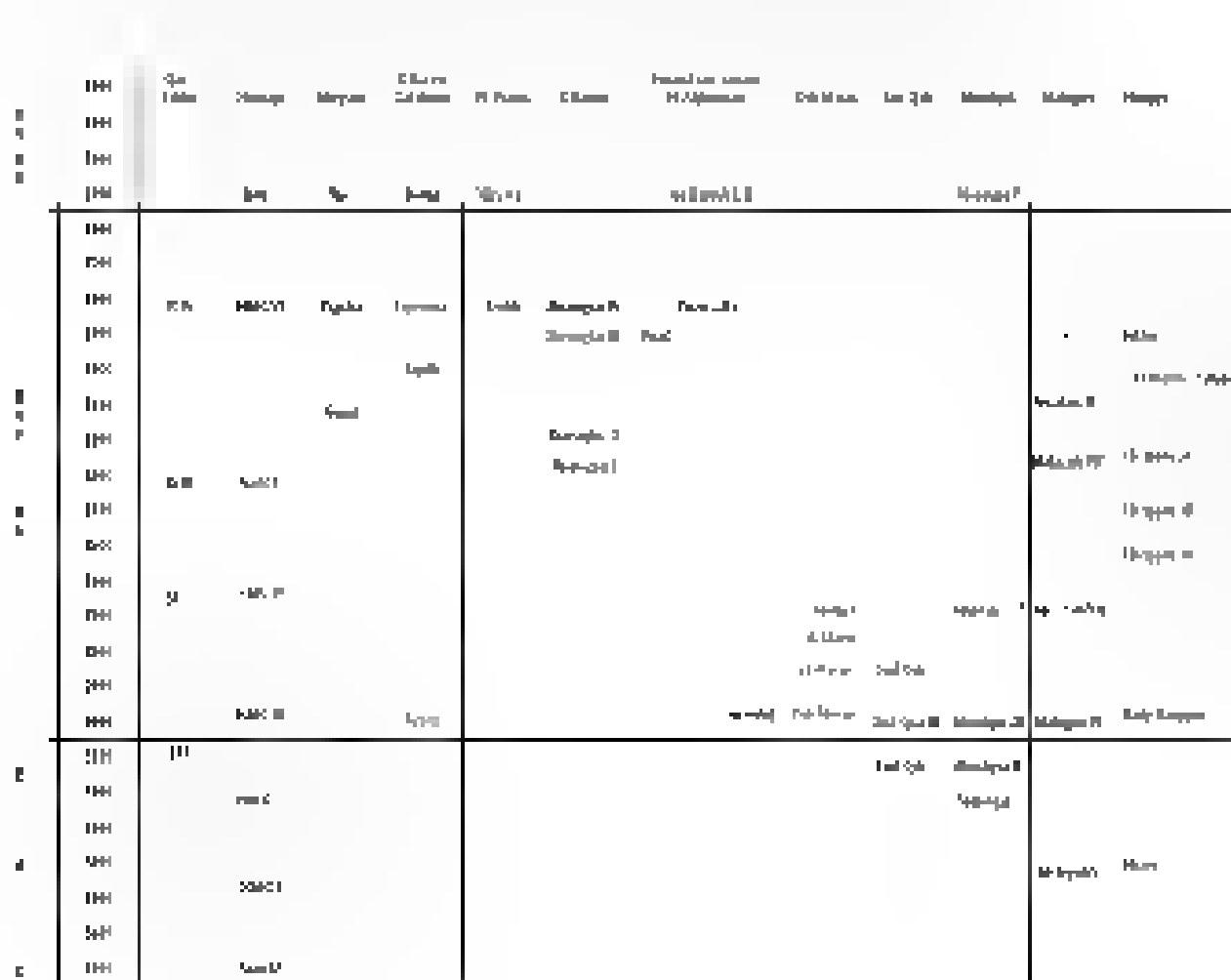


Fig. 1. Chronology of the Bronze Age in Afghanistan

States of Baluchistan (at Makopash in Paki

calamity had little provided an ideal opportunity for the expansion of pastoral herds. While cattle depend on well-watered pastures, this lack of influence and power means mobile populations in a frontier buffer zone across the arid and rugged landscape of Central Asia and Afghanistan.

1. *Afghanistan*, p. 23, p. 2.
2. Bell 1981, vol. 1, p. 18.
3. Forgasz 1981.
4. Forgasz 1981, p. 16.
5. Forgasz 1981, p. 16-17.
6. Barfield 1981, p. 41; Barfield 1981, p. 42.
7. Vanden Berghe p. 26; Barfield 1981, p. 41-42.
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Chronology Western, Central, and East Asia after Alexander

Based on chronologies in Bopprae et al. (2012), p. 45, table 2 and overviewed by pp. 14-25, 29-31; all dates are approximate

MESOPOTAMIA	IRAN	BACTRIA	GANDHARA
4TH CENTURY BCE-3RD CENT. CE			
HELLENISTIC PERIOD (333-108 BCE)			
SELEUCID (312-128 BCE)			
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KUSHAN (1-250)			

NORTH-CENTRAL
INCH

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195-196: *Antennaria dioica* L.

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11. [Google Analytics](#)
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EASTERN CENTRAL
ASIA
YONGE WEST PLAZA

James Cunningham,
owner, the Big Top Bar
Marionette Theatre, 1011
Park Ave. and 1015

[illegible]

700746-00
1st and 2nd 1/2" x 1/2" x 1/2"
3rd and 4th 1/2" x 1/2" x 1/2"
5th and 6th 1/2" x 1/2" x 1/2"
7th and 8th 1/2" x 1/2" x 1/2"
9th and 10th 1/2" x 1/2" x 1/2"

Wiederholungsfragen:

4.6.1 Typing

СНМ

تاریخ: ۱۳۹۸/۰۵/۰۵

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174-181 G.L.B.
182-197 G.L.B.

151- 2000

RESEARCH

10/10/2015 12:11:24

15-8' Castor oil
 7-10' Maple
 7-10' White oak
 10-12' Birch
 10-12' Oak
 10-12' Pine
 10-12' Spruce
 10-12' Fir
 10-12' Cedar
 10-12' Cypress

Abstract
 The effect of a 10-week
 GABAergic agonist treatment
 (BACLOFEN, 40 mg
 daily) on GABA_A receptor
 subunit expression
 in the rat brain

11577 EUBANK DR. #1028-219

1. **تعداد و نام اعضای هیئت مدیره:** هیئت مدیره از ۵ نفر عضو تشکیل می‌گردد.

11/20/2019 12:44 PM

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• mackinac@mac.com Mackinac Island, MI 49801
26000000 Tax Collected 2000000 800-400-4791

407-1-0349-0000-0000
791079 816449

THE GREAT CONSTITUTIONAL HISTORY

THE GREAT
CONSTITUTIONAL HISTORY
OF THE UNITED STATES
OF AMERICA
BY
JAMES M. SMITH
OF THE
FACULTY OF THE
LAW
OF THE
UNIVERSITY OF
CHICAGO
CHICAGO
PUBLISHED BY THE
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Fig. 3. Two bilingual Ashoka of Maurya – on the left – glorified and depiction of Ashoka himself

with a queen after consultation by Agathocheides.¹⁰

Nothing again of the diversity of ancient Eastern cultures, quite like we know Agathocheides for example was among the first who firm struck bilingual coins, translating the Greek inscription on one side of the coinage into Brahmi, so-called Kaushambi on the other side.¹¹ With Bactria/Gandhara bilingual coinages of Sakas facilitated the development of early Indian script by dedicated scholar – such as Iktaka Pradyota – a contemporary of Herodotus/Wild. Agathocheides also experienced with the use of abstracted – shaped – bilingualism, evidence about of his time – and he furthermore produced the unique created coin of silver, aim to commemorate his royal predecessor as the 1st. Representing the 1st type of earlier monarchical Agathocheides added – his – emblematic figure a political institution called a gemma obsidia. This clarified his – up-to-date – for the remarkable design of an older-erected monarch. Agathocheides sustained this emblematic figure all the way back to Alexander the Great.¹²

Meanwhile on another special issue – commemorating our parents (fig. 4) Euergetes died – at the great level of identifying them



Fig. 4. Silver tetradrachm of Euergetes – commemorating his parents – marked and inscribed (Greek)



Fig. 5. Silver tetradrachm of Euergetes – commemorating his parents – marked and inscribed (Greek – Brahmi)



Fig. 9. Average distribution of recorded numbers of neurons remaining after removal of observed and inactive neurons.



Fig. 10. Average distribution of observed numbers of neurons remaining after removal of observed and inactive neurons.

substantially, thereby saving the life of a standard French drawing (Fig. 11). It would seem that these studies may have served some special pecuniary purpose, such as utility payments to foreign powers, plans to changeable or gradually service records of "Wang Yang-ming's" level.

WHAT COULD BEHOLD ALSO T THIN, CARRON

Most of the new "new world" have recorded much among commoners for early Habsburg, but they have also level of all carry around large bank notes today. While these maps can represent the words of

wealthy powerful like an ancient Berlin they also reflect on modern numbers maximum of society that we might all with-holding, coming below the threshold of recorded history, added to the mysterious before variable amount that characterized in the state of a rich and unknown. In May has covered Wolff nerve mapped, a little appropriate, with that all Gergon's Humankind takes to mind, they come, and they build the future of the world: these 100 years, humankind with the world's Gergon's. Afterward, with new material objects might illuminate the patterns of thought that shaped them. Now



Fig. 1. Five double-exposure photographs of a woman's face, showing different poses.

and difficult, sufficient that with a complex task or response to new challenges in the workplace we take a look at the early phase of neuroanatomical discovery.

Most ancient tools were made by hammering a blank piece of pre-worked material. A flint, for example, was struck down. The stone was raised the corners on heads and the upper side the rest of the body. With a hammer, a hammer, each of these two sides is made smooth. This is possible, the die for the stone, the die corner took up his tools and struck everything between everything we understand. By carefulness, we can take over the shoulder of these ancient to determine how they placed and received the work. We are still at the finished state.

that does not do not usually operate already reversed modes as to make, give up. In fact, that we thinking out, we were in Greek as we would in English, repeating the old backwards from the beginning, as though spelling us out from right to left, providing a way to be from left to right. Thus, the ends of words, words or phrases, sometimes tell us of a situation on a line which occurs of an ancient stone, we believe to know the language, and if the worker is replicating, using of many angles, much of the work done.

The ancient die, which may have been, intended to operate as well as spelling. It must be able to recognize how the different shape elements of the die will combine, the

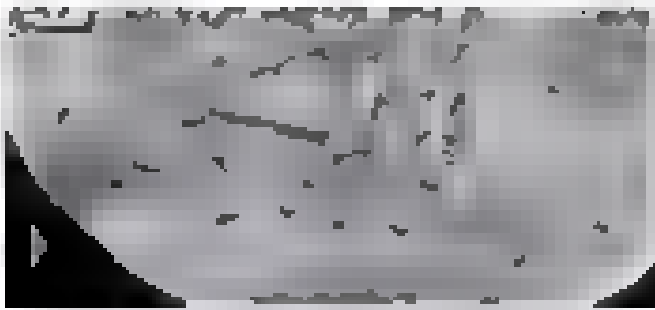


Figure 1. Aerial view of the beach area near the study site.

The study area is located in the coastal plain of the study region. The area is characterized by a wide, flat beach area that extends for several kilometers. The beach is composed of fine sand and is bordered by a line of trees and vegetation. The area is relatively flat and is not subject to significant erosion. The study area is located in the coastal plain of the study region. The area is characterized by a wide, flat beach area that extends for several kilometers. The beach is composed of fine sand and is bordered by a line of trees and vegetation. The area is relatively flat and is not subject to significant erosion. The study area is located in the coastal plain of the study region. The area is characterized by a wide, flat beach area that extends for several kilometers. The beach is composed of fine sand and is bordered by a line of trees and vegetation. The area is relatively flat and is not subject to significant erosion.

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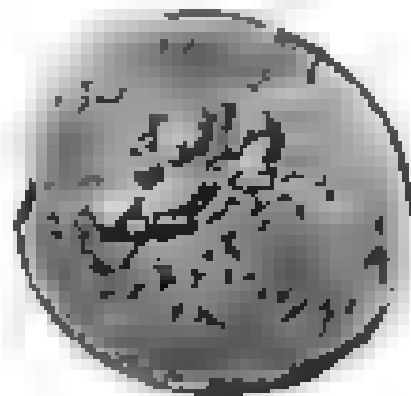


Figure 2. Close-up view of the beach area near the study site.

and even audibility of the "wording" effects on their "misleading" variation. Whatever the reason, he did not lapse too far when he made the mistakes still visible in the ancient world's grandest tomb.

We might infer that some official gave the kingdom's support task to an unimpaired craftsman worker, which speaks poorly of a supervisor if the artist in addition to the engraver himself. Later, we indeed argue that artist's mistakes were slipping even on a commission as important as this one. For his part, Aristotle (Chabouillet) insisted that the obvious and recent of Hieronides' huge gold coin had to be the products of different engravers because "one man is rarely inferior to the artist" and thus presumably a Greek could not have made it. This characteristic stipulation did not help at all, particularly since Chabouillet considered the reverse of the coin with the inscription to be the work of a gifted Greek artist, and the obverse the two workings of a non-Greek named Hieronides.

What Cognitive Mechanisms?

For this About Hieronides' Bar "Cognitive Mechanisms" must be taken like artistic aptitude, which may include working conditions as well as working talent. We can, for instance, what the error or error was as inscribed dies in Hieronides: which one took to capture their work. This broader view reveals that our die-

tical was not the only man. We can make mistakes. As names, engravers on Bar "Cognitive Mechanisms" that they actually misperceived their king's name, a mistake overlooked or ignored as "other" and then they passed over. Hieronides' Even a "surprise" word like BARONIDES (king) occurred found on nearly every Hieronides coin, which he beautifully illustrated. "Was this man 'acknowledged' as was in the modern development and fully acknowledged the growing incompetence in the Greek language?" The problem noted earlier of engraving the Greek through spelling on coin word does not support the idea of

non-Greek-speaking die artist: but were they suddenly spelling poorly for some reason? Or their deviation from type and norms mean that Greek education and culture were suddenly breaking down in Baronia?

unavailable coins within Greek inscription, as opposed to judgments about its artistic character, can enlighten us. My further study of engraving artists in Baronia, which has uncovered an increasing pattern in these initial aspects. The same results drawn from a controlled group of specimens appear in the table below.

TABLE:
THE CHOICE OF ERROR ON COIN TYPE

King	Left-Hand Die	Right-Hand Die	% Observed
Dionysius I-II	40	0	0
Eurychides	160		7
Dionysius	1	0	0
Eurychides II	9	11	0
Agathocles	1	0	0
Apollodorus		0	0
Antiochus	23		
Dionysius II	11	4	9
Eurychides III	76		4

Part of All Hieronides (as 14' 8)

King		0	0
Hieronides	160	14	1

2. 12. 81

Taken at Dabik, a photograph of the *Portunus* multidentatus was taken by the forest manager in 1972.

1. Every set, equipped with a total ordering, is a well-ordering. (True or False?)
2. Every ordinal is a cardinal. (True or False?)
3. Every cardinal is an ordinal. (True or False?)
4. Every ordinal is a limit ordinal. (True or False?)
5. Every limit ordinal is a cardinal. (True or False?)
6. Every cardinal is a limit ordinal. (True or False?)
7. Every limit ordinal is a limit cardinal. (True or False?)
8. Every limit cardinal is a limit ordinal. (True or False?)
9. Every limit cardinal is a cardinal. (True or False?)
10. Every limit cardinal is a limit cardinal. (True or False?)
11. Every limit cardinal is a limit ordinal. (True or False?)
12. Every limit cardinal is a limit cardinal. (True or False?)
13. Every limit cardinal is a limit cardinal. (True or False?)
14. Every limit cardinal is a limit cardinal. (True or False?)
15. Every limit cardinal is a limit cardinal. (True or False?)
16. Every limit cardinal is a limit cardinal. (True or False?)
17. Every limit cardinal is a limit cardinal. (True or False?)
18. Every limit cardinal is a limit cardinal. (True or False?)
19. Every limit cardinal is a limit cardinal. (True or False?)
20. Every limit cardinal is a limit cardinal. (True or False?)

The Baritone samples fit into all
inter-baritone sample gaps. We found
no evidence of

1. For example: "General Management Group" versus "Group 1" (p. 4, p. 11).
2. An exception is defined as the "one defined" in "Management" (p. 7, p. 11).
3. For example: "Group 1" (p. 11).
4. "Department" (p. 11).
5. "Clubhouse" (p. 11).
6. "There are many such from within among the" (p. 11).
7. "Clubhouse" (p. 11).
8. "Clubhouse" (p. 11).
9. "Clubhouse" (p. 11).
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Ai Khanum A Greek Colony in Post-Alexandrian Central Asia, or How to Be Greek in an Oriental Milieu

It is a well-known fact that the Greek world in the Hellenistic period was not a unified entity, but rather a collection of diverse and often rival kingdoms and colonies. This diversity was a result of the fragmentation of Alexander the Great's empire after his death in 323 BCE. The resulting power vacuum was filled by various Hellenistic dynasties, each with its own interests and policies. In the east, the Seleucid Empire emerged as a major power, but it was often preoccupied with internal conflicts and the needs of its vast eastern territories. This created opportunities for other powers, such as the Parthians and the Kushans, to establish themselves in Central Asia. The region of Central Asia, in particular, was a crossroads of trade and culture, and it was here that the Greek colony of Ai Khanum was established. The colony was founded by Greek soldiers and settlers who had been part of Alexander's army. They found themselves in a new and often hostile environment, where they had to navigate the complex political and cultural landscape of the region. The colony's survival and success depended on its ability to adapt to this new milieu, while maintaining its Greek identity and values. This paper explores the challenges faced by the colony and the strategies it employed to thrive in an oriental milieu.

The establishment of Ai Khanum was a direct result of the Hellenistic expansion into Central Asia. Following Alexander's death, his empire was divided into several Hellenistic kingdoms. The Seleucid Empire, which controlled the eastern part of Alexander's empire, was particularly interested in expanding its influence into Central Asia. The Seleucids saw Central Asia as a strategic region, both for trade and for military purposes. They sought to establish a network of Greek colonies in the region, which would serve as a buffer against the nomadic tribes and as a base for further expansion. Ai Khanum was one of the earliest and most important of these colonies. It was founded by a group of Greek soldiers and settlers who had been part of Alexander's army. They found themselves in a new and often hostile environment, where they had to navigate the complex political and cultural landscape of the region. The colony's survival and success depended on its ability to adapt to this new milieu, while maintaining its Greek identity and values. This paper explores the challenges faced by the colony and the strategies it employed to thrive in an oriental milieu. The colony's location was strategic, as it was situated on the Silk Road, a major trade route that connected the Mediterranean Sea to the Indian Ocean. This gave the colony access to a wide range of goods and resources, which was essential for its survival. However, the colony also faced significant challenges, including the threat of nomadic invasions and the need to establish trade relations with the local population. The colony's success was largely due to its ability to adapt to these challenges. It established trade relations with the local population, which allowed it to access the resources it needed to survive. It also maintained its Greek identity and values, which helped it to attract more settlers and soldiers. The colony's success was a testament to the resilience and adaptability of the Greek world in the Hellenistic period. It showed that the Greeks were capable of thriving in a new and often hostile environment, while maintaining their identity and values. The colony of Ai Khanum was a unique and important part of the Hellenistic world, and its study provides valuable insights into the challenges and opportunities of Hellenistic expansion into Central Asia.



Fig. 10. Japanese soldiers on the beach at Iwo Jima in 1945



Fig. 11. Iwo Jima, after the poisoning of the island

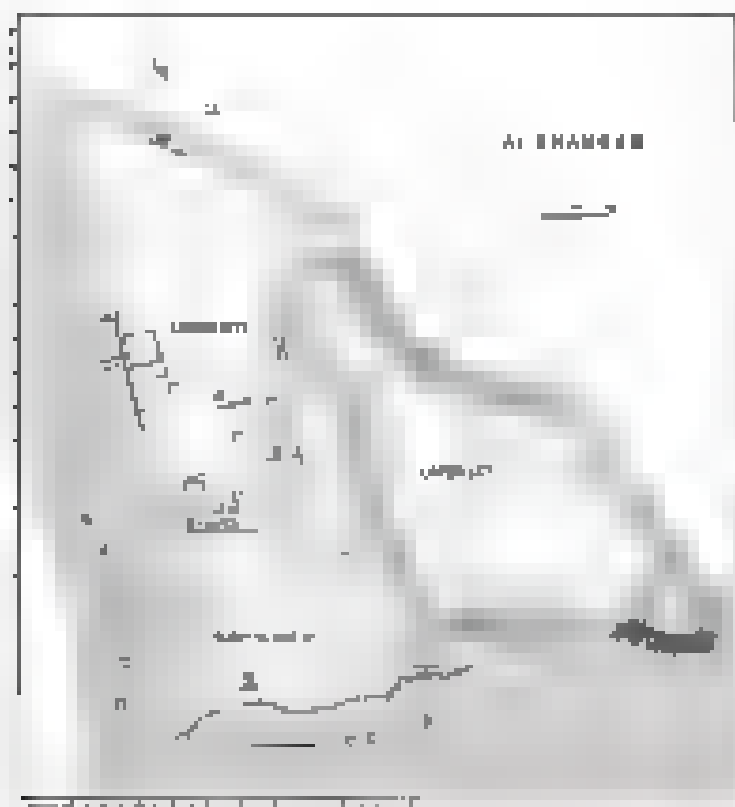
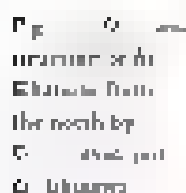


Fig. 1. Map of the Krasnodar region, south of the Caucasus, showing the location of the study area.

We know that the best-known reason of the house-owners never built up their houses in the first half-century in the theatre-district of the main public theatre was probably that in a considerable part Greek specimens of the whole province were the successful actors in the theatre; and that the number amongst them of small groups acted in different locations, thus the houses were completely out of the hands of the theatre in the public buildings, for they were mainly due to the state, and to the theatre, as a statement of power. A Khazars gave the acquisition of buildings, especially a house, political and administrative power, rather statically regulated mostly by the state, is proportioned to the same population. I would say that the Greek settlers in the main Greek-Bavarian kingdom must have been more numerous than the Bavars were in India, but certainly not numerous than the French in Alsace. The survival of the Franco-German kingdom, whatever it may be, is likely to be made by the end



An aerial photograph showing a large, rectangular, fenced-in area, likely a military installation or training ground. The area is divided into several sections by roads or paths. There are numerous small, dark, rectangular structures, possibly tents or small buildings, scattered throughout the area. A few larger, more complex structures are also visible. The overall scene suggests a well-organized and secure environment.

because it is a betrayal of the war against neo-fascism with the intention to had previously used the army to attack culture and which has made common cause with the British hegemony. We perhaps have a sign of this collaboration in the names of the administrators of the two "Security" areas that are especially Biscarra such as Ochoaiz and Ochoabiz, alongside those of Ochoaiz, even if the presence of the former is still at the out of the highest rank.

Although innumerable are not planned here, that have been found above, but the writers continued copy at a more leisurely and slower tempo, which during the one hundred and fifty years or so, date the writing forward with sufficient time. They include copy manuscripts in ink on costly books in the library of the palace, regarding the date and the quantity of dated goods.¹⁰ "Alp del pashuk" and a contract for on parchment, and literary business (p. 100) of which it could be interpreted as part of a philosophical treatise, by Aristotle despite the deterioration of the parchment and papyrus support, leaving nothing but an imprint of the ink on parchment. There are also manuscripts on vellum, the of which his paper with a date (Fig. 1) commemorates the dedication for a certain "Glen" (perhaps a philosopher) and disciple of Aristotle, on the day maximum of wisdom as he did the named writer Sage of Greece, and dedicated by name to the god Apollo in the sanctuary of Delphi. The text of these maxims, which set forth the ideal virtue of the Glend line, has been preserved

When a student goes to a classroom where a Yiddish lesson is held they pass over to another sign to turn in old age give good advice do without sign. "Our monthly and still unpublished document is written in such as a short with no more than one alphabet" it was used by the members. The Yiddish school administration is closer to the situation of a written language of modern Russian language. It is stated that of the Pastors and for me was very learned in the Yiddish population of a town where the Pastors had

Fig. 6. Time dependence of the fluorescence decay rate constant.

Not Yr friend, but I'll still maintain
ingratitude with the Greek emperor

We type of this wall is for. The wall itself be used for the concrete structure decreasing the weight of the roof. There, first to the traditional Greek palace, we find strange compositions, totally foreign to the Greek experience, combining spatial and regional motifs (Fig. 10 right).

But architecture at Al Khayma is also the field where the Greeks brought themselves from their own traditions, experienced more freely with interior forms and, over time. When they built the palace, the idea of Byzantine architecture, falling to find its natural architecture and credible forerunner, caught their attention in the most recent Near Eastern traditions, those of the "Neo-Babylonian" and Hittite-Assyrianist palace, as it is particularly from the palace of Darius the Great at Susa that they had copied the conception of grouping together, with an all-encompassing wall, different different functions—political, religious, military, domestic—and residential, each self-contained, with occasional courtyards.

It is worth being noted that a valuable



Fig. 9. Volute of acanthus, which made it more varied of the ideas at Al Khayma



Fig. 10. Corinthian capital, 18th century, Al Khayma, under the dome of the courtyard. It is the only one of the "Majlis" which is right. Source: Oriental style, Al Khayma Palace, under the dome of the courtyard. From the Hittite and Assyrian Museum, Al Khayma, Beirut, 1977, p. 100, fig. 11.

introduction. The ruler of Al Khazim, of paternal dimensions (140 x 200 m) following the same direction of trip that preceded in the palace of the Persian kings, introduced into this kind of plan a variety of compositions including in the lower (fig. 12) a compound of almost identical freestanding pavilions and an entrance on a clear division of the street testifies the multiplication of long wide corridors.¹¹ The Greek builders combined the local construction technique, borrowed to the country, of walls made of baked bricks and flat roofs. The ubiquitous earth floors were covered in oriental pattern by (fig. 13) the strongly patterned mosaic floor, surrounded with blue stone coloured pavements, coloured by Doria and Corinthian capitals, decorated as islands of Greek atmosphere.

The rupture with the Greek tradition was the most striking in domestic architecture, turning the basic plan of the Greek

house plan that was based on the courtyard around an inner courtyard. At Al Khazim the central space was reserved for the main living and reception room of the master of the house. While the other courtyard service areas were disposed around it, but at the same time separated from it by a full surrounding corridor (fig. 14). The courtyard became a four vault with a charged access from the living room through a porch with two columns. The residential units in the palace follow the same pattern. This radical change was not sudden but was the result of a progressive evolution that reached Al Khazim at the end of the fifth century of the year.

This new feature, which makes use of a central auditorium hall, substituting a room surrounded by a corridor, appears to be the stark or total expression of a stricter hierarchy in the family community, emphasizing the hierarchical importance of the master of the house.

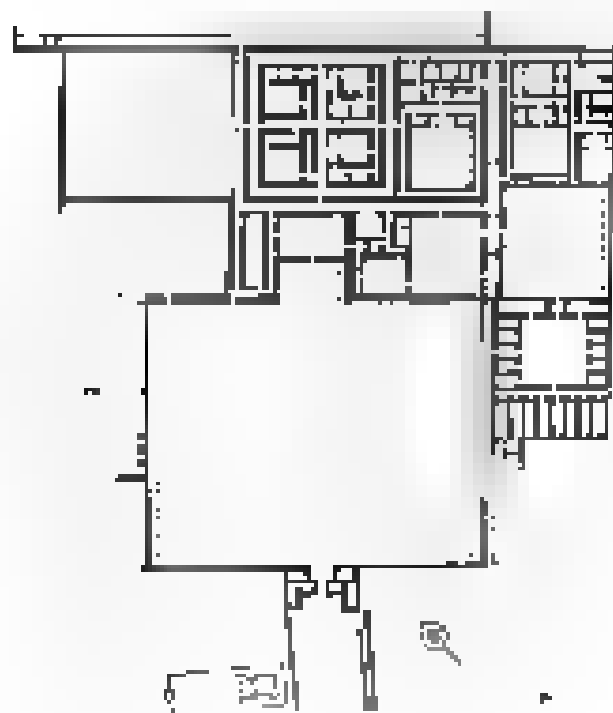


Fig. 12. Plan of palace at Al Khazim

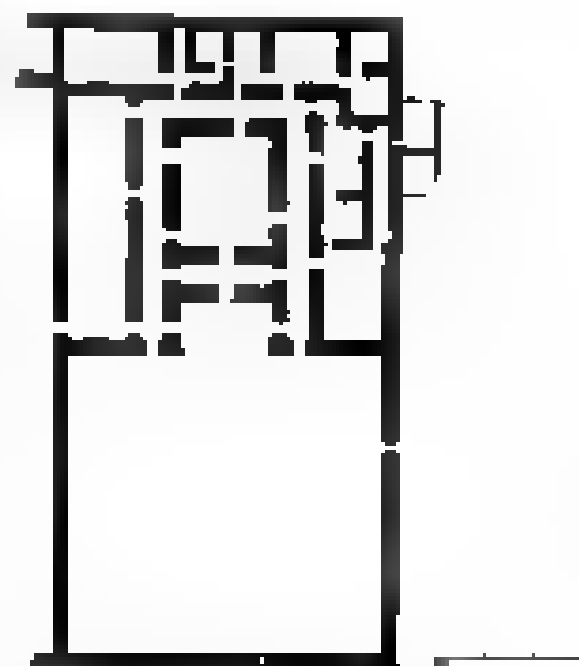


Fig. 13. Plan of private house at Khirbat al-Khazim, near Kilehsa Dava

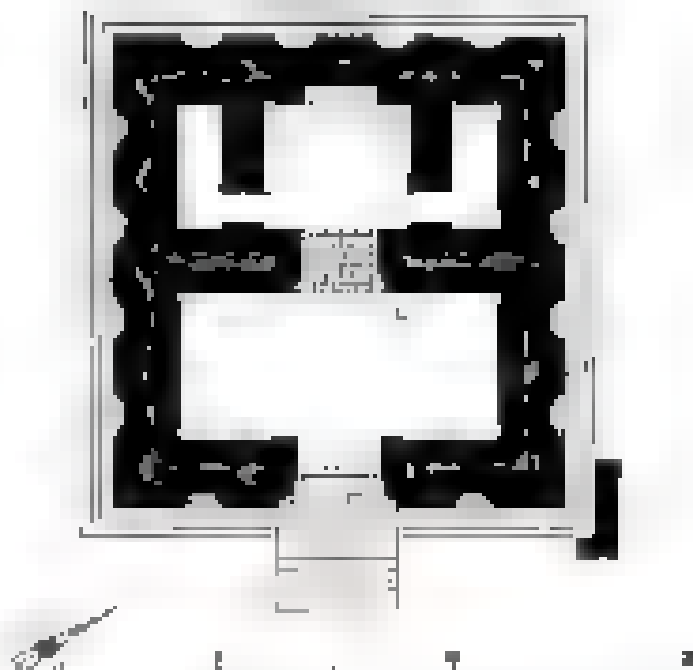
[illegible]

Fig. 15. Plan 3: Sample with isolated burials in the Kharanau.



Fig. 14. Left: 1000 × 1000 mm AS Kerosene Lamp with Incandescent Bulbs (not ballast and wires); Right: 1000 × 1000 mm General Electric Fluorescent 40 Watt Lamp, Tokyo.

one. I think of the methods of selected numbers and human are the same things of the first and second and third Greek language—mixed in gold, silver, and bronze with the first and second of these things in the main and the representation of the Greek language on the first of the

craft) and another blazes the wilderness of Greek numismatics with almost no central influence.¹⁴

None of the statues from Ai Khanum would have been out of place in the Parthian Empire, despite the archaeological gap from the fourth century B.C. Nor would they have been especially prized in that century as Hellenic statuary is prized by us today as the unrepeatable children of a brief episode of Greek Hellenism in a foreign culture. In the last of the Hellenizations, these thousand little Greek gods, as much as we admit the unerring measure and the powerful originality of the artists of Ai Khanum, bleeding women and common headmen to make something new. We must resist temptation to repeat that our artists were mainly imitators of the old, that the Hellenism and their productions—reversing Basilides from the year 100 to 100 B.C.—at a time when the western world was experiencing a fantastic renewal of artistic ideas—were as with a focus of divine Homeric light. Certainly this difference of distance between the archaic and the apocryphal in the New Hellenism of Basilides.

The grandiose monuments of the Parthian history of Artismarion at Ai Khanum which were to be encountered throughout the Parthian empire from Asia Minor to Iran and Bactria, presented the classical acclimatized with a halting to their Parthian forms adapted to their new needs and to their life as master of the world. But the authors of these artists had nothing in common with the artistically as they are repeated, accidental decoration of their name Artismarion monuments which from their own of more, looked unacquainted, and they found their form in the Greek world, cherished for national law, pumps and historical figures. We know the Greek perspective Greek scientific knowledge as accomplished for the time by the of their mandate, a unique among ancient antiquities of the Hellenistic which that does a few of numerous scientific, originally. (Fig. 14.)¹⁵ It also was naturally to them.

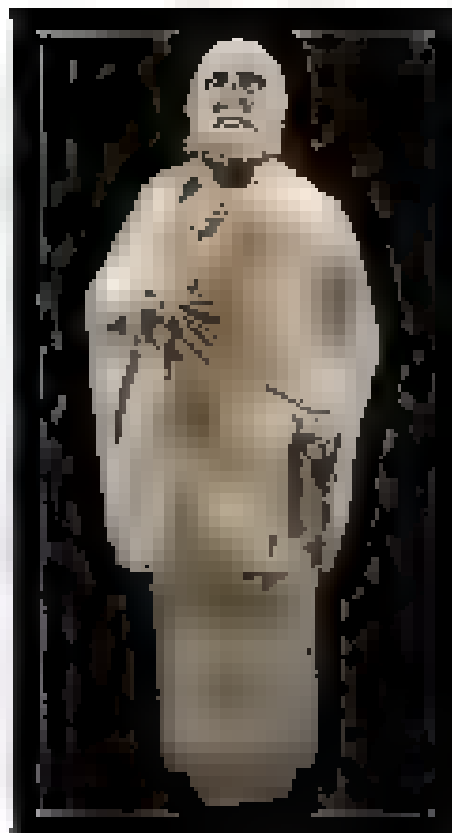


Fig. 14. Statue, full-length, of a woman, Ai Khanum, Parthian, circa 100-150 B.C. (National Museum of Afghanistan, Kabul, inv. no. 14).

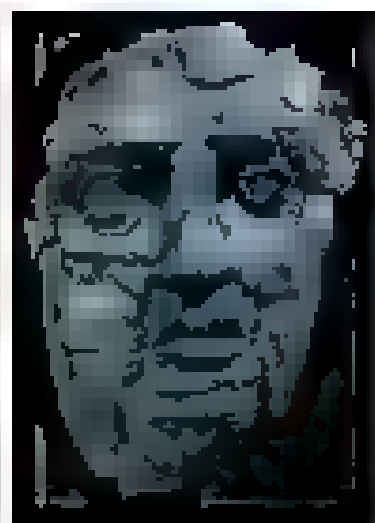
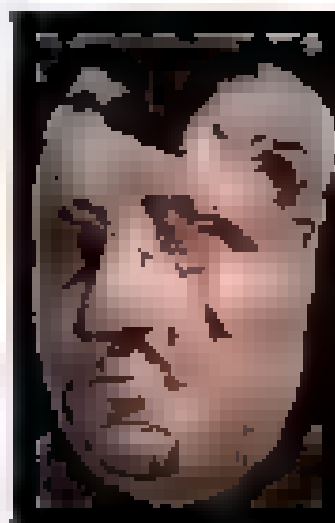


Fig. 15. Head (left) of woman (right) from the Temple with unknown figure (National Museum of Afghanistan, Kabul, inv. no. 15). Head (right) of a man, Parthian, circa 100-150 B.C. (National Museum of Afghanistan, Kabul, inv. no. 16).

[The page contains faint, illegible markings and symbols.]

[The page contains extremely faint, illegible text, likely bleed-through from the reverse side.]

1. C. 1. 1. 1.

The first part of the text discusses the importance of the Roman Empire in the history of the world. It mentions the expansion of the empire and the role of the emperor in maintaining order and stability. The text also touches upon the cultural and political achievements of the Roman Empire.

The second part of the text discusses the decline of the Roman Empire. It mentions the internal weaknesses of the empire and the external pressures from barbarian invasions. The text also touches upon the fall of the empire and the rise of the Byzantine Empire.

in the 1st century AD
the end of the Roman Empire



Fig. 1. Vase depicting a seated figure, possibly a deity or royal figure, wearing a blue garment and holding a yellow object. The background of the panel is green and yellow. (H. 1.4 m, L. 1.1 m, National Museum of Afghanistan, Kabul, no. 121)

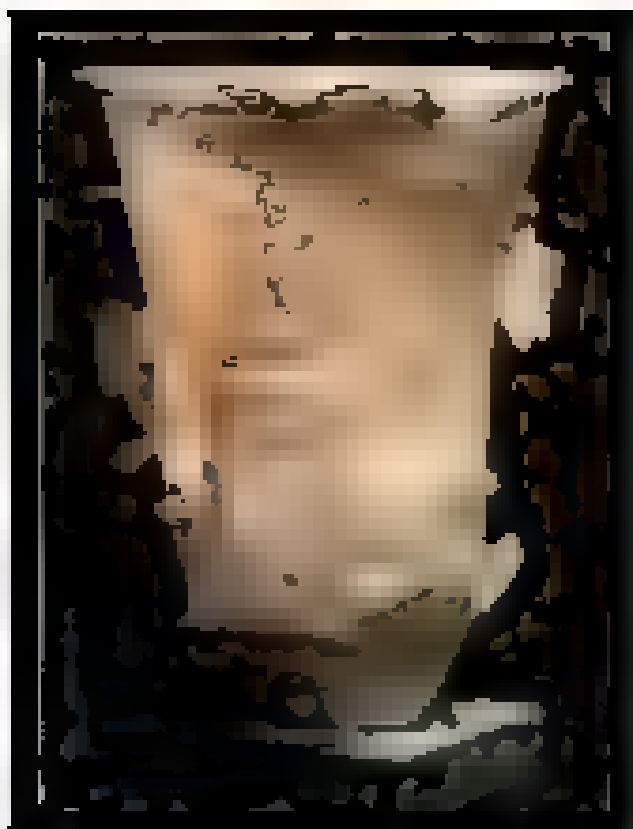
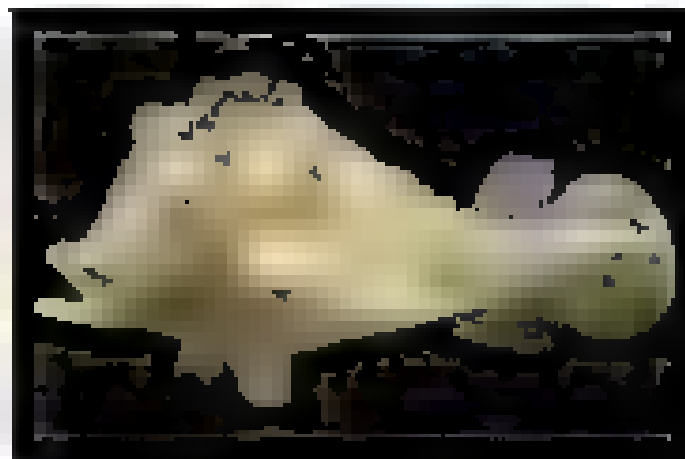


Fig. 61. Barrel-shaped Ligniteum of *Alcedodina*. Begram, Doherty collection (H. Allen). In reference 192, in National Museum of Afghanistan, Kabul (Fig. 62).



Fig. 62. Barrel-shaped Ligniteum of *Alcedodina*. Begram, Doherty collection (H. Allen). In reference 192, in National Museum of Afghanistan, Kabul (Fig. 61).

Fig. 63. Friebe-shaped Rude and Ligniteum of *Alcedodina*. Begram, Doherty collection (H. Allen). In reference 192, in National Museum of Afghanistan, Kabul (Fig. 64).

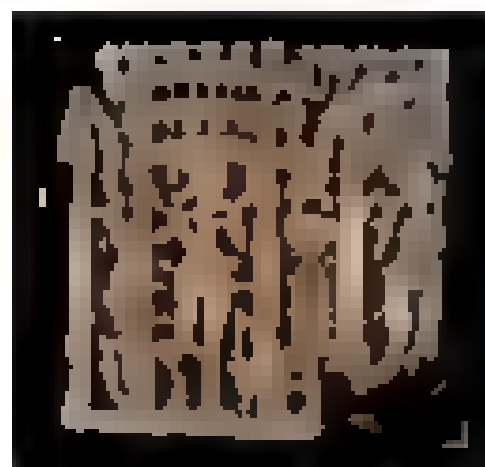


not parts of the Roman Empire," and the

The Begram Carvings Itinerancy and the Problem of "Indian" Art

THE BEGRAM CARVINGS, a group of small, square, stone plaques, are the most important archaeological find of the last century in the region of Bactria. They were discovered in 1922 by a Russian expedition, and since then they have been the subject of much scholarly attention. The carvings are made of a dark, hard stone, and they are decorated with a variety of designs, including geometric patterns, floral motifs, and figures of animals and humans. The designs are carved in a high-relief style, and they are arranged in a grid-like pattern on each plaque. The carvings are thought to be of Indian origin, and they are believed to have been used as amulets or talismans. The discovery of the carvings has led to a re-evaluation of the art of ancient India, and it has also provided valuable information about the culture and history of the region of Bactria.

The Begram carvings are a group of small, square, stone plaques, each about 2.5 cm on a side. They are made of a dark, hard stone, and they are decorated with a variety of designs, including geometric patterns, floral motifs, and figures of animals and humans. The designs are carved in a high-relief style, and they are arranged in a grid-like pattern on each plaque. The carvings are thought to be of Indian origin, and they are believed to have been used as amulets or talismans. The discovery of the carvings has led to a re-evaluation of the art of ancient India, and it has also provided valuable information about the culture and history of the region of Bactria.



In different order to Whistler, that the so-called woman head was actually a different version of the head he bought along the ancient trading network popularly known as the Silk Road. Supporting this notion are comparative studies on the Roman and Chinese types in the matter of woman's discovery of analogous motifs such as Admetos and Alkibiades. The evidence suggests that the overwhelming majority of the objects in the collection should be dated contemporaneously to the first or early second century AD and that the combination of red and white colors may probably reached the site of Begram. While there can have been increasing further distribution

Turning to the 1941 and 1942 finds in themselves, the hoardings formed part of a group of small objects and made up of silver or silver inlay and one metal (fig. 11 and fig. 12). In the fourth group, together the individual earrings formed the most decorative part of the lot. The Western collection of which had long since disappeared due to British looting and the objects that have originally come from Begram. Begram was buried with red and black dye, some of the pieces carried marks on the faces which may well indicate a close position to the larger hoardings. In movable and fixed in which was depicted seated women, seemed to have formed the basis of a statue and the objects of the objects from Roman to perhaps the contemporary. Evidence that the objects of the lot are not unlike those are depicted on some of the Begram coins, which themselves the objects are not necessarily clear that were made at Bamiyan along the ancient Silk Road, as indicated by an inscription of author with the date of the site of Begram (fig. 13).

In terms of representation, the great majority of images in the Begram group are of Western and Greek type, but in which they are depicted are in a semi-circular space suggested by a black line and some of the most beautiful and elaborate examples of Western standing statues (fig. 14).

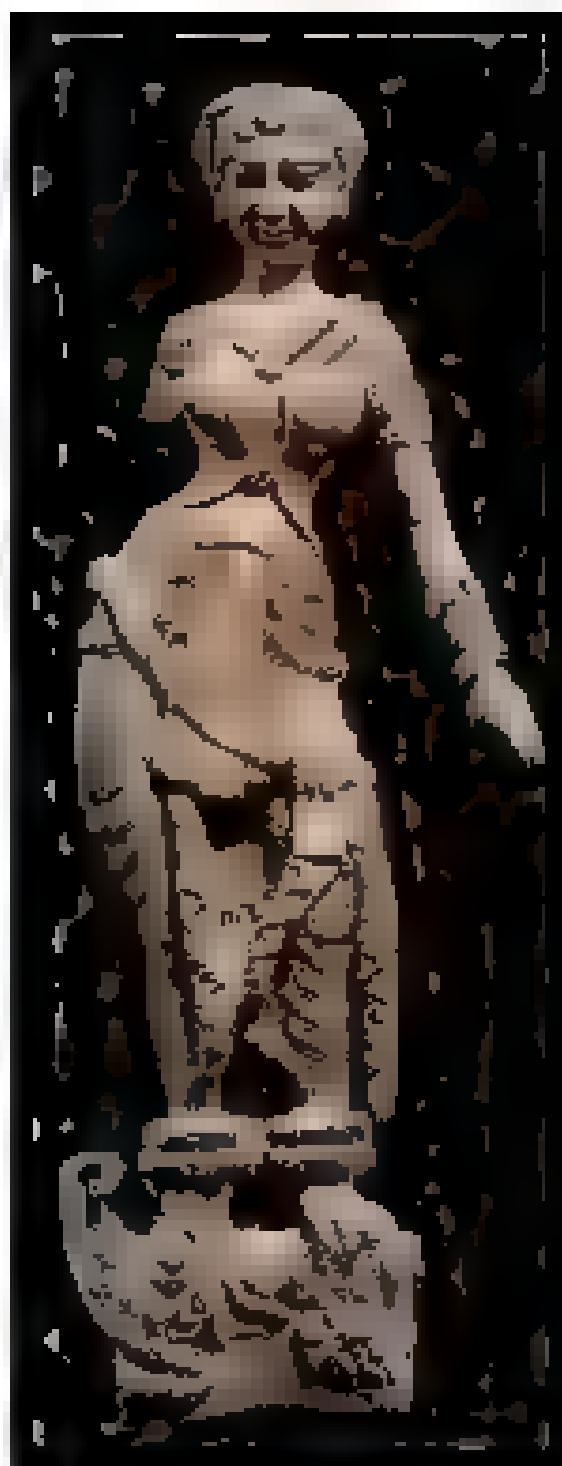


Fig. 14. Woman standing in marble. Begram, Bactria, second century AD. From the Russian Museum of Afghanistan. (Klein, 1941, p. 11)



Fig. 1. The relief carving of the stone, showing the pattern of the stone, which is a typical example of the stone relief carving.



Fig. 2. The relief carving of the stone, showing the pattern of the stone, which is a typical example of the stone relief carving.

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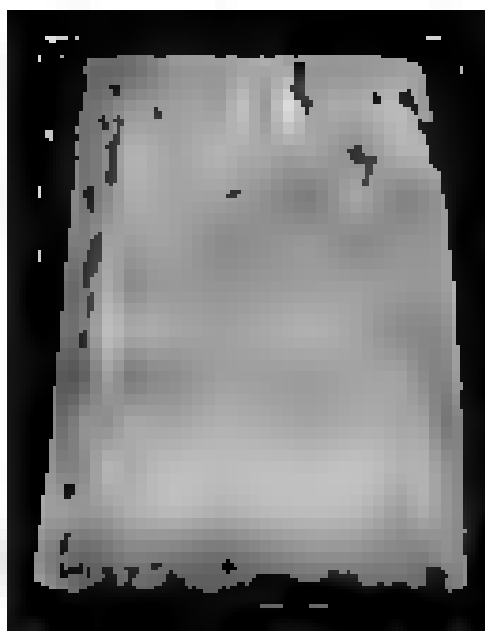


Figure 1. The effect of the concentration of the polymer on the α -phase content of the polymer blends. The polymer concentration was 0.1, 0.2, 0.3, 0.4, 0.5, 0.6, 0.7, 0.8, 0.9, and 1.0 g/100 g of the polymer blend.



Fig. 1. The change in the composition of the soil in the process of the formation of the soil profile in the forest. The diagram shows the percentage of different soil components (humus, organic matter, etc.) over time (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 years).

1. **Identify the subject and predicate.**
 2. **Identify the main clause and any subordinate clauses.**
 3. **Identify the tense and voice of the verb.**
 4. **Identify the mood and tone of the sentence.**
 5. **Identify the style and structure of the sentence.**

[illegible]

The following are the names of the persons who have been appointed to the various positions of the Board of Directors of the City of New York, for the term of office beginning on the 1st day of January, 1901, and ending on the 31st day of December, 1902:

The first step in the process of developing a business plan is to conduct a thorough market analysis. This involves identifying the target market, understanding the needs and preferences of potential customers, and assessing the competitive landscape. Once the market analysis is complete, the next step is to develop a clear and concise business model. This model should outline the company's revenue streams, cost structure, and overall financial projections.

After the business model is established, the next step is to create a detailed marketing and sales strategy. This strategy should define the company's marketing mix, including product, price, place, and promotion. It should also outline the sales process, including the roles and responsibilities of the sales team. The final step in the process is to develop a financial plan. This plan should provide a detailed breakdown of the company's financial requirements, including the amount of capital needed and the sources of funding.

By following these steps, entrepreneurs can develop a comprehensive business plan that serves as a roadmap for their business. This plan not only helps to clarify the company's vision and goals but also provides a clear framework for decision-making and resource allocation. In the end, a well-developed business plan is essential for the success of any new venture.

[illegible]

1964 Spoiled. The Pöytäkirjat are probably the earliest manuscript case of Abo by which vegetation is depicted and buried Pongos under a layer of ash. It is unknown how long before this date the Pöytäkirjat was carved. Some scholars date it to the mid-first century A.D. While others have placed it in the later half of the first century A.D. on the basis of a comparison with the one found at Shalvat, judging from the Shalvat illustration on the face of the Pongos very, however, and significant of the differences between the

The 11 fragments are made with water-depositing technology. The Tensar T-11s are made from a high-strength, non-woven geotextile. The Tensar T-11s are made from a high-strength, non-woven geotextile. The Tensar T-11s are made from a high-strength, non-woven geotextile.

Fig. 6. Comb observed with representation of a reducing female. Total: 101 cm long x 4.5 mm.

Three objects analogous to the 'earrings' from B-plate include small ivory 'beads' from the Tula (c. neoclassical Sig. III), dated to the early first century B.C. and were made from Taurus (Sig. 40). On the basis of stylistic, technological, and the dating

seems. The receipt of literature may help to bridge the divide.

that the Bygoni script and books at Pungi could have been locally produced or at least the illiterate would have to be recruited as what we might call amateur scribes are

capable of copying a script. In Harrowood (1991: 199) and Jackson (1991: 16), we find the following:

(1) I think it is a book a description of the duties of the Chief, the queen and Whitebones only for a description of the Bygoni game.

- Harrowood (1991: 199) p. 199
Book 1 p. 4
 - *see also* Harrowood (1991: p. 166) believed the script figures to be hand-drawn, even that having a separate person that the script was being drawn with.
- Wikipedia (2014)
History of Jackson (1991: 7)
Benson (1991)
10. XIX. 1911

- 11. *Journal of the Royal Asiatic Society* (1911)
- 12. Hulse (1991: 191)
- 13. Benson (1991: 191) p. 11

$$1000 \times 10^3 = 10^6$$

$$10^6 \times 10^3 = 10^9$$

$$10^9 \times 10^3 = 10^{12}$$
- 14. Harrowood (1991: 199) p. 199 p. 199 p. 199 p. 199

$$10^3 \times 10^3 = 10^6$$

$$10^6 \times 10^3 = 10^9$$

$$10^9 \times 10^3 = 10^{12}$$
- 15. Harrowood (1991: 199) p. 199 p. 199 p. 199 p. 199

$$10^3 \times 10^3 = 10^6$$

$$10^6 \times 10^3 = 10^9$$

$$10^9 \times 10^3 = 10^{12}$$
- 16. Harrowood (1991: 199) p. 199 p. 199 p. 199 p. 199

$$10^3 \times 10^3 = 10^6$$

$$10^6 \times 10^3 = 10^9$$

$$10^9 \times 10^3 = 10^{12}$$
- 17. Harrowood (1991: 199) p. 199 p. 199 p. 199 p. 199

$$10^3 \times 10^3 = 10^6$$

$$10^6 \times 10^3 = 10^9$$

$$10^9 \times 10^3 = 10^{12}$$
- 18. Harrowood (1991: 199) p. 199 p. 199 p. 199 p. 199

$$10^3 \times 10^3 = 10^6$$

$$10^6 \times 10^3 = 10^9$$

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- 19. Harrowood (1991: 199) p. 199 p. 199 p. 199 p. 199

$$10^3 \times 10^3 = 10^6$$

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$$10^9 \times 10^3 = 10^{12}$$
- 20. Harrowood (1991: 199) p. 199 p. 199 p. 199 p. 199

$$10^3 \times 10^3 = 10^6$$

$$10^6 \times 10^3 = 10^9$$

$$10^9 \times 10^3 = 10^{12}$$

Bastard Gold Jewels Workshop Traditions at Tillya Tepe

The Tillya Tepe hoard, consisting of 1,200 gold jewelry items, was discovered in 1978 in a small village in northern Afghanistan. The items, which date from the 1st to 3rd centuries AD, are made of gold and are decorated with various designs, including geometric patterns, floral motifs, and animal figures. The hoard is considered one of the most important archaeological finds in Afghanistan, as it provides a unique insight into the culture and art of the region during this period. The items are now housed in the National Museum in Kabul, and are displayed in a special exhibition.

The Tillya Tepe hoard is a collection of 1,200 gold jewelry items, including necklaces, earrings, and rings. The items are made of gold and are decorated with various designs, including geometric patterns, floral motifs, and animal figures. The hoard is considered one of the most important archaeological finds in Afghanistan, as it provides a unique insight into the culture and art of the region during this period. The items are now housed in the National Museum in Kabul, and are displayed in a special exhibition.

metallic residue indicates they were hammered or formed elements. For example, many 19th-century coins on the Dargava Island pendant from Tomsa use stamps (Fig. 15 and Fig. 16) (see Fig. 11).

Hammered or recycled pieces were also in the production of jewelry in the Talya Type, coming via a ring from Tomb 10 (see Fig. 14) that was but not fully constituted from hammered sheet gold. The most complete example is the Illup Arficus in Bala on an Isar and broken in its edges. It may have decorated another piece of jewelry before it was mounted in the ring (Fig. 11).

An especially beautiful well-preserved example from Tomb V also bears with the same amount of jewelry (Fig. 14). It is an unfinished piece in need of the attached ornaments or used to the full. Ailuvu is the connecting element together. The back of each element will connect with three gold beads. Beads were affixed to the ends of the ornaments—the granulation and Illupu—as quick work. The quality of craftsmanship is poor compared to other examples of granulation from the Tomb. The ornaments and beads were the heart in the back of the elements are of three different types. Perhaps the Illupu was used using the beads of one ring. The other two beads which remain longer of metal indicate that the element is missing.

There is also a small bracelet from Tomb 10, especially noticeable and broken due to long use. When worn it fits with the use of the same. Other objects show no obvious sign of metal, perhaps because they were absorbed by granulation or beads. A necklace from Tomb VI includes ten large and ten round beads (each with a diameter of 1.5 cm) and 190 small granulation, crafted from sheet metal (Fig. 11). Golden granulation was used between the beads, which were attached along a ring. The beads are quite smooth at the points of contact between beads.

A smaller necklace from Tomb II is also decorated with granulation. Eight round beads



Fig. 1. Bracelet with sliding ornaments. Talya Type, Tomb V (second quarter of 19th century). Gold (heavy metal) (gold plate decorated with metal). National Museum of Afghanistan, Kabul (Fig. 11).



Fig. 2. Beads decorated with granulation. Talya Type, Tomb VI (second quarter of 19th century). Gold and turquoise. National Museum of Afghanistan, Kabul (Fig. 11).

"Weathered" is a silver-toned wire with an on-the-average and a long, offset bend at the base of the bottom terminal prongs; a small piece of wire near the lower prongs is left and "wavy-fold" and "fold wire" (the building technique: draped or rounded minimum elements are attached with wrap-in-loop chains made from wrap-in-wire). The smaller details include plain gold dots and applicator-like ornaments found on bougainvillea small heart; set in order, and draped and rounded (unrounded by manipulation).

9. *Journal of the American Statistical Association*, 1984
 10. *Journal of the American Statistical Association*, 1984
 11. *Journal of the American Statistical Association*, 1984

3. **Prüfungstermin:** 1. April 2024

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

1. *Wissenschaften*



Fig. 26. *Balanus* (small). Deepen Mouth, southern Tilly Taps
Trench II, 1st east quarter, 1st oil column, 100 ft. below surface, gas
and oil, 100 ft. below surface, 100 ft. below surface, 100 ft. below surface.
Museum of Anthropology, Kyoto, Japan, 1951.

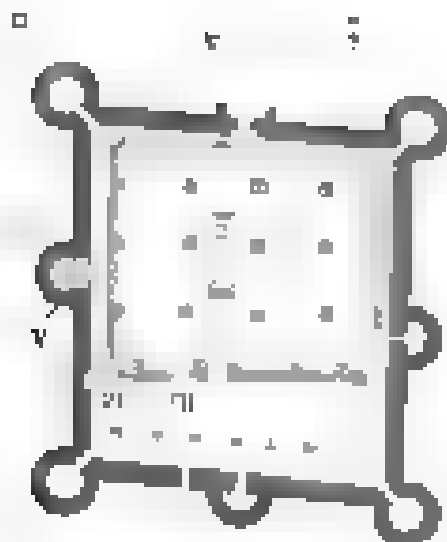


Fig. 4. Drawing of the topsoil in trench at Tillya Tepe.

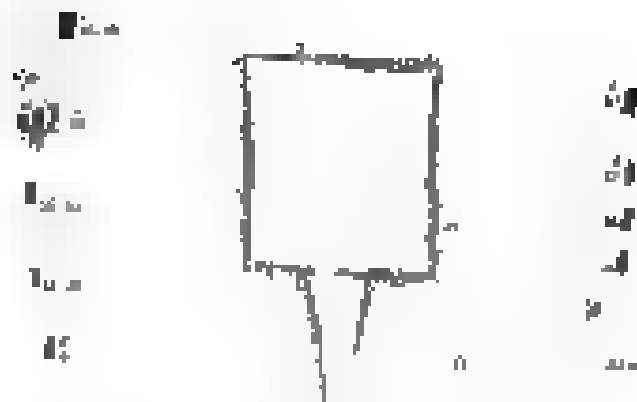
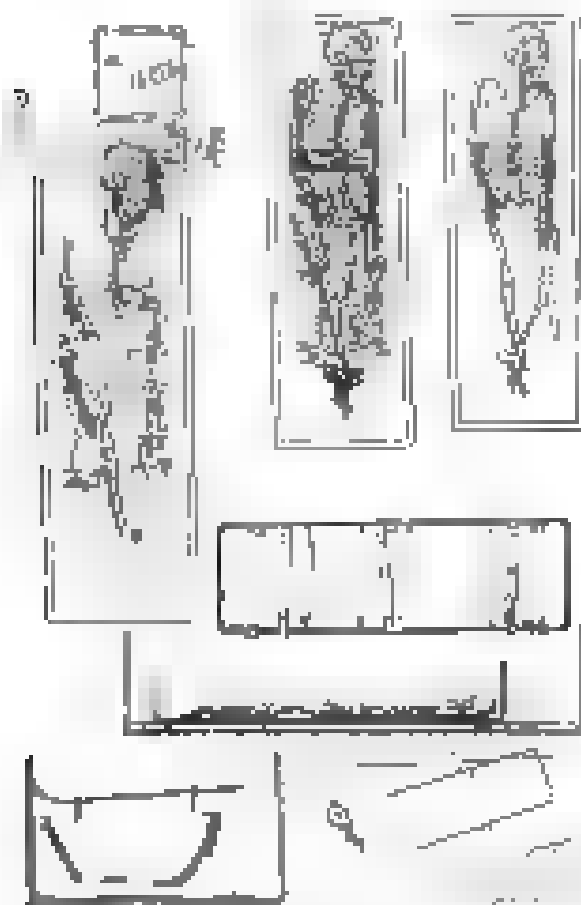


Fig. 5. Drawing of the disposition of Khampel dzhirgatali at Caucan Chirchik.



country and to the iron and bronze age. The topsoil layer is absent in Mazar-i-Sharif, especially under Kushan rule and Bactria also had similar models. About 100 kilometers east of Tillya Tepe and Emshi. There is another site, Muzha, in the Badkhiyeh region, which was excavated by the Afghan-Soviet expedition in the 1970s. There also is another Kushan site, the Tillya Tepe, which is located in the Badkhiyeh region. The plan of the site is represented by two levels, material is by distance from the site. They are the Khampel dzhirgatali and Surichan, which yielded objects and materials from the mid-first century AD. The building consisted of clay with plaster. With a surface of natural, excavated, and second century AD. It is now under the control of the Afghan-Soviet expedition of antiquities, contemporaneous with Tillya Tepe, is very small. Nothing matches the quantity of recovered remains from these centuries of Kushan times.

Fig. 6. Plans and elevation of Tomb IV at Tillya Tepe, showing a plan (a) and elevation (b) and (c) and (d) showing the plan (a).

covered by the Chinese and surveys to be the largest agricultural population and population in the history of the region. Whether this process is a consequence of depopulation, or a shift to nomadic herding, we cannot state. Full examination of the archaeological remains of the cemetery does provide some information.

The Tillya Tepi cemetery is actually a single site, but it contains a group of such graves, mostly excavated and one partially found in the ground, representing the male and five female burials and the wealth of the deposited. It is generally considered that the individuals were interred at the same time and that the four Wei burials. The tombs were dug on the top of a ridge. Early Iron Age material, including a pig-like bronze figurine suggests that the male burial (IV) is central and the others peripheral (Fig. 3) representative of the general disposition of the burial with adjacent tombs along the Xinggan (Hun) to Mongolia and in Baotou (Hun) to Gobi Altai and Tianshan (Fig. 4) in the Altai foothills and the Valley, as well as in the middle region of the Tianshan. From the archaeological region in southern Siberia a more burial surrounded by adjacent site is the rule. The use of wooden coffins at Tillya Tepi is the common among the Xinggan but more typical of the region in the disposal of a human skull and leg bones (Fig. 5) often on the burial pit in Mongolia and Xinjiang. To my knowledge, Tillya Tepi Tomb IV (Fig. 6) is the only example of this practice in Baotou. The Tillya Tepi site had no chariot, nevertheless the traces indicated on the burial pit (Fig. 7) which had an umbrella (Fig. 8) and a horse (Fig. 9) mounted on the burial pit (Fig. 10) which were buried in the burial of Xinggan (Hun) to Gobi Altai and Tianshan (Fig. 11). The tombs in Mongolia and the Gobi Altai region are similar to the Baotou but according to Chinese records, we know that the Xinggan Wei in Xinjiang of the same time that is just beyond the Gobi Altai and Baotou.

Although the burial was shown with long distances, as shown by the folding of the ground outside the burial (Fig. 12) it is a typical example of the official burial in Baotou and Wei or an.

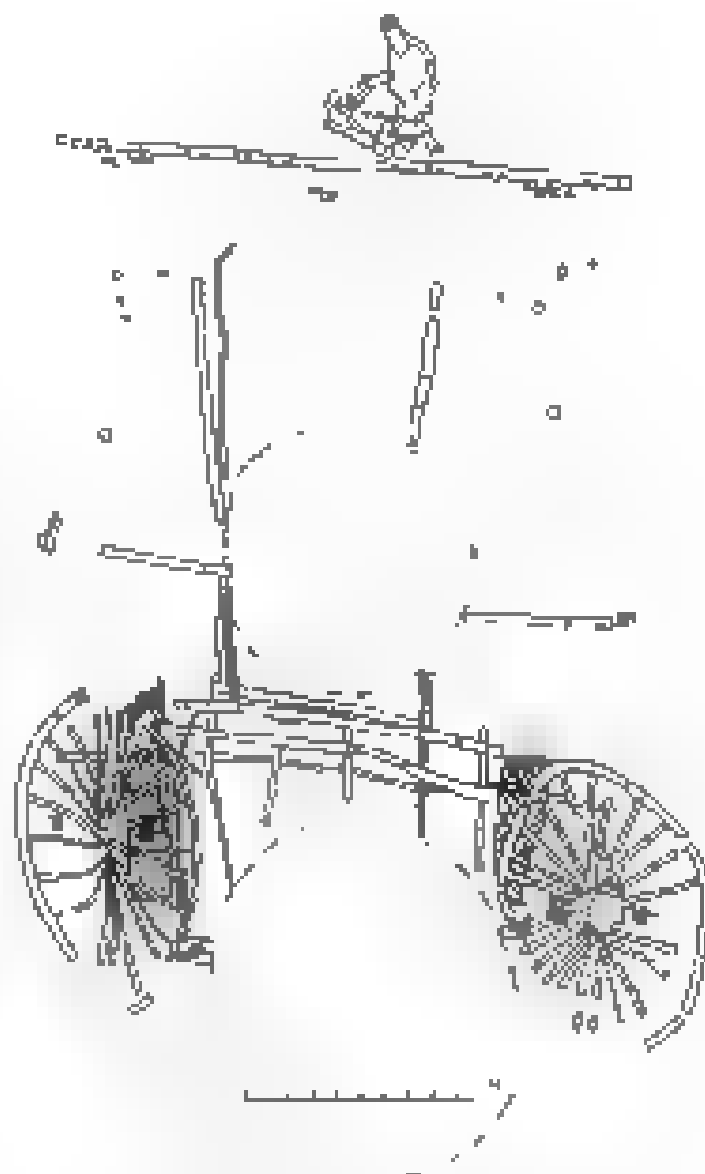


Fig. 4. Drawing of a chariot from Xinggan (Hun) to Tianshan (Mongolia), with (shown) a horse, and a leg (shown) on the outside of the chariot, as shown in the text.

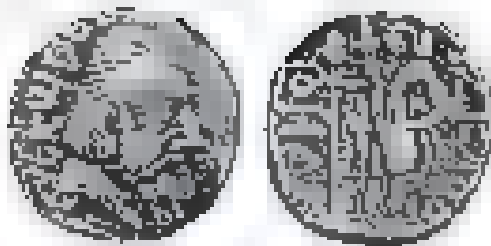


Fig. 9. Sappanite in the Tillya Tepe site, showing four-headed dog (Saka) and bird (Pashan).

Yuechi, or Kushan archaeological objects. It is a typical Saka and Pashan coinage.

Saka and Pashan coins are found in very specific regions: Saka coins are found in the north-east quarter, but still in the Tillya Tepe site. This coinage is typical of the Tillya Tepe site. The most ancient coins appear on small gold bars or coins discovered in the Tillya Tepe site. The coins discovered in the Tillya Tepe site are from the Tillya Tepe site, the Tillya Tepe site, the Tillya Tepe site.

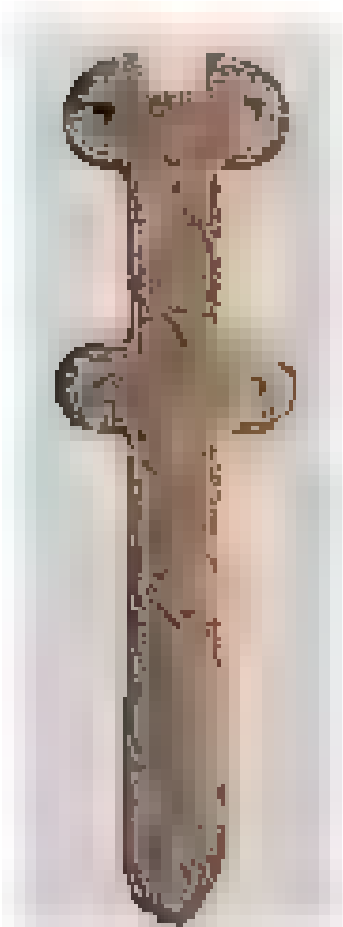


Fig. 10. Silver dagger found from the Tillya Tepe site, showing four-headed dog (Saka) and bird (Pashan). From the Tillya Tepe site, showing four-headed dog (Saka) and bird (Pashan).



Fig. 11. Tillya Tepe site, showing four-headed dog (Saka) and bird (Pashan). From the Tillya Tepe site, showing four-headed dog (Saka) and bird (Pashan).

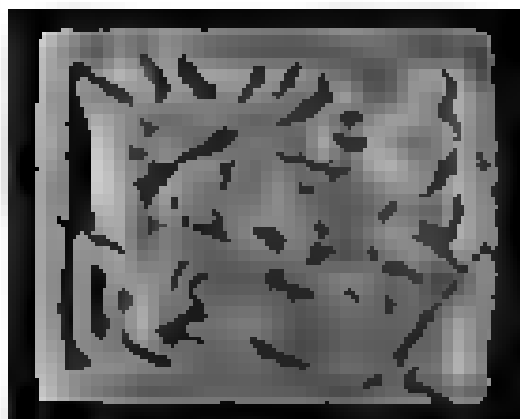


Fig. 1. A woven basket with a lid, showing a complex geometric pattern. The pattern consists of interlocking lines forming a starburst or sun-like design. The basket is square and the lid is slightly raised.

The first step in the process of creating a woven basket is the selection of the raw materials. The most common materials used are reeds, bamboo, and rattan. These materials are chosen for their durability and flexibility. The next step is the preparation of the materials, which involves cutting them into the desired lengths and shapes. This is followed by the weaving process, which is a highly skilled and labor-intensive task. The weaver uses a loom to weave the materials together, creating a tight and sturdy structure. The final step is the finishing process, which involves sanding the basket to smooth out any rough edges and applying a protective finish. This finish can be made from natural oils or synthetic materials, depending on the desired look and durability. The finished basket is then ready for use or display.

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Fig. 14. Dragon Manor pendant, Tulu Tape, Tomb II, second quarter of the second century A.D. Gold, turquoise, garnet, agate, coral, multiple (p. 46) (p. 46) National Museum of Afghanistan, Kabul (p. 46) tape



The pendant from Tomb II at Tillya Tepe beautifully exemplifies this composition (see fig. 10).¹⁰ Starting with the problem of the lower part of the body of the central figure is the inclusion of large, a-bellied, four-winged creatures that resemble the more famous ones and the dragon-like, multi-headed scorpion-like animals similar to one represented on a silver bowl from Parthian Sogdiana (see fig. 11).¹¹ The Tillya Tepe ones are during the Hellenistic period and hardly appeared in Parthian times. The dragon with human wings, wings united toward a pointed tail, and a scaly body (see fig. 12) as well as the above-mentioned scorpions are thus now to be related to both the four-winged dragon (representations of it are also found in the relief from Tomb II, Tomb II, and elsewhere) (see fig. 13) and the same dragon-like creature, but the representation is different looking naturally at the lion-headed one. The horn-like mane and a collared feature are reminiscent the inclusion of a lion-headed dragon in the relief from the Kizil Kumbas, and in the art of the Parthian relief (see fig. 14) for the composition of the *Manes of Animals*, involving two dragons, lion-headed differently by John Boardman (pp. 10–11). We may make two other points.

1. The perfectly identical inclusion of the *Manes of Animals* with the *Manes of the Mountains* is typical. Scorpions represent different kinds of *Manes of Animals* (see fig. 15).

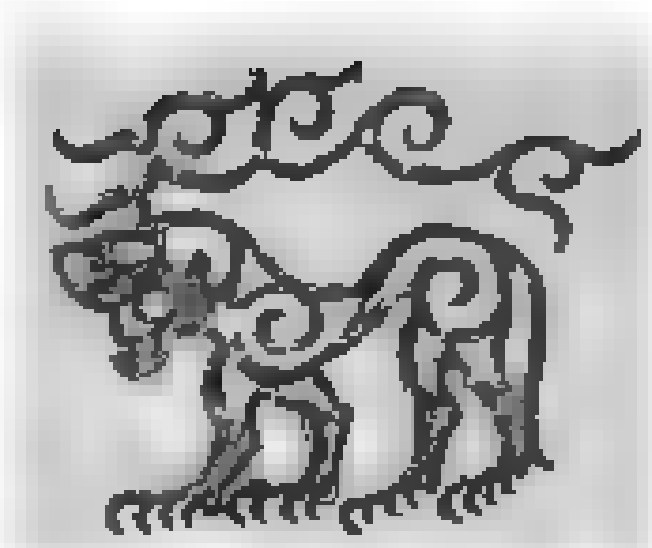


Fig. 10. Appaque's inclusion of the Tillya Tepe culture into the relief from Tomb II, Tomb II, New Hermitage Museum in Leningrad (see fig. 12) (see fig. 12).

profile. It is also a manifestation of the Hellenistic period in Parthian art and the composition.

2. A particular characteristic of scorpions, lions, or dragons is that they are never represented lighting or killing the *Manes of Animals*. Instead, the animals are killed or shown killed. The intention was to show the presence of the *Manes of Animals*. Tillya Tepe's relationship follows this tradition, integrating into its composition and style after a considerable time lag (see fig. 16).



Fig. 11. Dragon with human wings (see fig. 12). Carved by goldsmiths with a group.



Fig. 1. The rug with the same pattern and design as the rug in the Museum of the City of Moscow. The rug is made of wool and is a very fine example of the art of weaving.

The rug is made of wool and is a very fine example of the art of weaving. The pattern is very complex and the colors are very rich.

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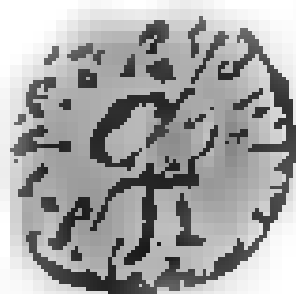
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Fig. 2. The rug with the same pattern and design as the rug in the Museum of the City of Moscow. The rug is made of wool and is a very fine example of the art of weaving.



1. $\frac{1}{2} + \frac{1}{3} = \frac{3}{6} + \frac{2}{6} = \frac{5}{6}$
 2. $\frac{1}{4} + \frac{1}{5} = \frac{5}{20} + \frac{4}{20} = \frac{9}{20}$
 3. $\frac{1}{6} + \frac{1}{8} = \frac{4}{24} + \frac{3}{24} = \frac{7}{24}$
 4. $\frac{1}{10} + \frac{1}{12} = \frac{6}{60} + \frac{5}{60} = \frac{11}{60}$
 5. $\frac{1}{15} + \frac{1}{20} = \frac{4}{60} + \frac{3}{60} = \frac{7}{60}$
 6. $\frac{1}{18} + \frac{1}{24} = \frac{4}{72} + \frac{3}{72} = \frac{7}{72}$
 7. $\frac{1}{21} + \frac{1}{28} = \frac{4}{84} + \frac{3}{84} = \frac{7}{84}$
 8. $\frac{1}{25} + \frac{1}{30} = \frac{6}{150} + \frac{5}{150} = \frac{11}{150}$
 9. $\frac{1}{30} + \frac{1}{35} = \frac{7}{210} + \frac{6}{210} = \frac{13}{210}$
 10. $\frac{1}{36} + \frac{1}{40} = \frac{10}{360} + \frac{9}{360} = \frac{19}{360}$
 11. $\frac{1}{42} + \frac{1}{48} = \frac{8}{336} + \frac{7}{336} = \frac{15}{336}$
 12. $\frac{1}{45} + \frac{1}{50} = \frac{10}{450} + \frac{9}{450} = \frac{19}{450}$
 13. $\frac{1}{48} + \frac{1}{54} = \frac{9}{432} + \frac{8}{432} = \frac{17}{432}$
 14. $\frac{1}{50} + \frac{1}{56} = \frac{14}{700} + \frac{12.5}{700} = \frac{26.5}{700}$
 15. $\frac{1}{54} + \frac{1}{60} = \frac{10}{540} + \frac{9}{540} = \frac{19}{540}$
 16. $\frac{1}{56} + \frac{1}{63} = \frac{9}{504} + \frac{8}{504} = \frac{17}{504}$
 17. $\frac{1}{60} + \frac{1}{66} = \frac{11}{660} + \frac{10}{660} = \frac{21}{660}$
 18. $\frac{1}{63} + \frac{1}{70} = \frac{10}{630} + \frac{9}{630} = \frac{19}{630}$
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 20. $\frac{1}{70} + \frac{1}{75} = \frac{15}{1050} + \frac{14}{1050} = \frac{29}{1050}$
 21. $\frac{1}{72} + \frac{1}{80} = \frac{10}{720} + \frac{9}{720} = \frac{19}{720}$
 22. $\frac{1}{75} + \frac{1}{84} = \frac{28}{2100} + \frac{25}{2100} = \frac{53}{2100}$
 23. $\frac{1}{80} + \frac{1}{90} = \frac{9}{720} + \frac{8}{720} = \frac{17}{720}$
 24. $\frac{1}{84} + \frac{1}{96} = \frac{12}{1008} + \frac{10.5}{1008} = \frac{22.5}{1008}$
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 29. $\frac{1}{110} + \frac{1}{126} = \frac{63}{13860} + \frac{60}{13860} = \frac{123}{13860}$
 30. $\frac{1}{120} + \frac{1}{135} = \frac{9}{1080} + \frac{8}{1080} = \frac{17}{1080}$
 31. $\frac{1}{126} + \frac{1}{140} = \frac{10}{1260} + \frac{9}{1260} = \frac{19}{1260}$
 32. $\frac{1}{135} + \frac{1}{144} = \frac{16}{1296} + \frac{15}{1296} = \frac{31}{1296}$
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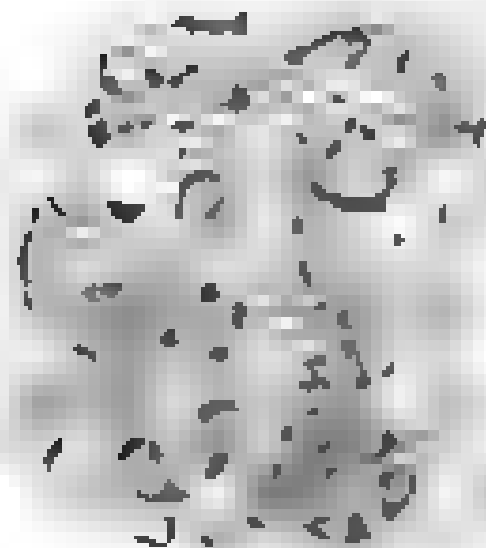


Fig. 1. Paimon valley.



Fig. 2. View from the rim of the crater onto Koodsho.





This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

The ivory in Tomb VI had Greek motifs for earrings and other jewelry showing Aphrodite. Venus: bearded, nude with wings, emphasizing her dominion (Fig. 4). Most significant was that as perhaps the bested princess was found wearing a coin in one hand and another in her mouth. This was a coin of Athena with a person elsewhere. The donor was taking the coin for marriage or the other steps of the underworld journey. The bird is a tree (Hesperos) in keeping with the beliefs, expressed in many different ways, about the way in which celestial members of the world as well as the rain, celestial reflect.

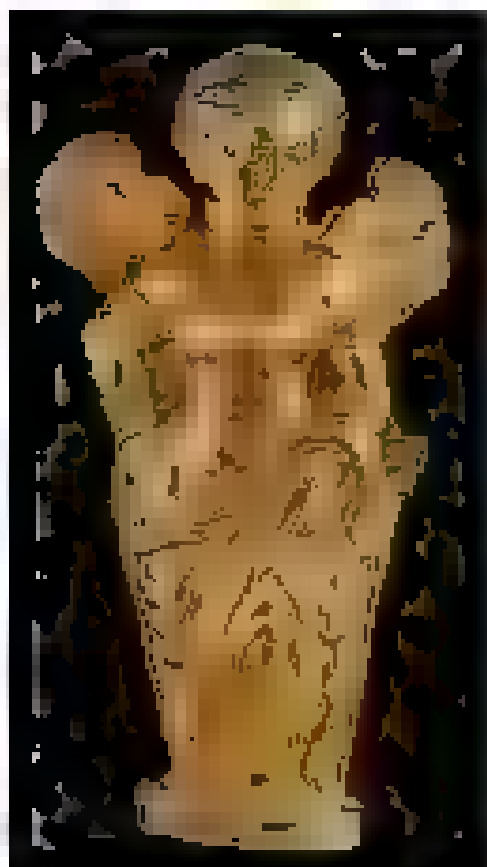


Fig. 4. Applique of a winged Aphrodite. Talya-type Tomb VI, one of a pair of it, silver and gold, height: 2.5 cm. National Museum, Afghanistan. (Courtesy of the

Talping to the other. Part of the gold is a sphinx-like gold roundel of a type not from China to Persia to India. On each roundel is a figure of a woman, short skirt and one arm holding a whip up which stands on a lion. A woman riding a lion recalls an Indian goddess, Kama, and the lion and woman are in a quite Greek although they are quite appropriate in a Hesperian context. But the top of each also reveals an alien that have been found in Afghanistan was ruled by women of the region, subject to Greek ideas. The roundel attached a wood woman follower of the god Dionysos, a very popular motif in the east. While the



Fig. 5. Among all gold roundels with a tiger on a lion. Talya Type Tomb IV, one of a pair of the, silver and gold, height: 2.5 cm. National Museum, Afghanistan. (Courtesy of the

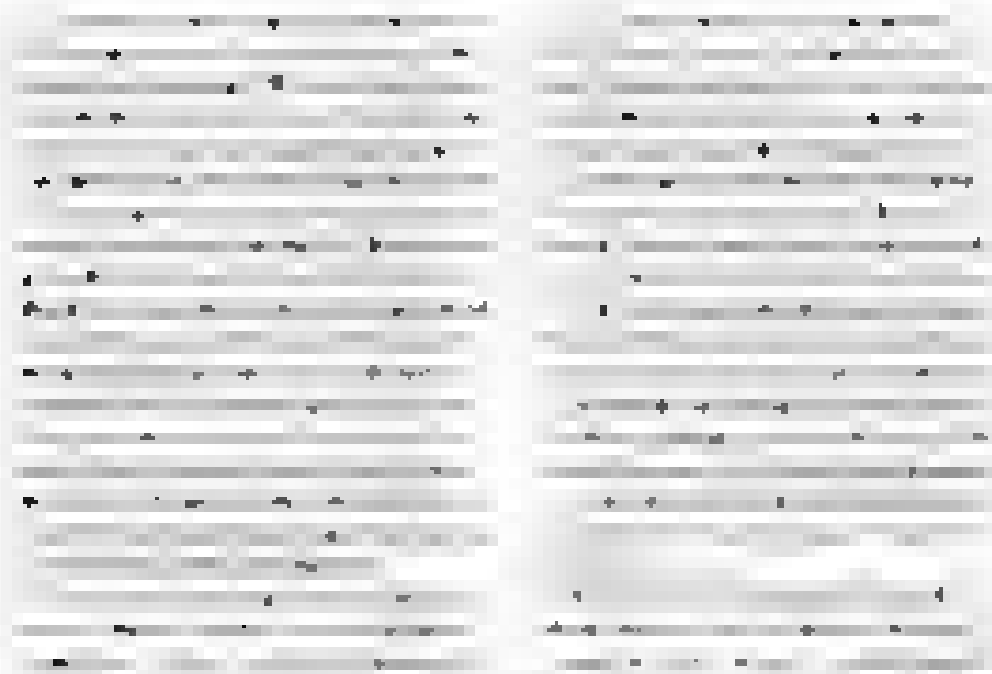




Figure 1. The effect of the concentration of the polymer solution on the surface free energy of the polymer film. The concentration of the polymer solution was 0.1, 0.2, 0.3, 0.4, 0.5, 0.6, 0.7, 0.8, 0.9, and 1.0 g/dL. The surface free energy of the polymer film was measured by the contact angle method. The surface free energy of the polymer film was measured by the contact angle method. The surface free energy of the polymer film was measured by the contact angle method.



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1. 在 1990 年 12 月 31 日，A 公司有一笔 100 万元的应付账款，账龄在 1 年以内。根据历史经验，A 公司估计坏账损失率为 5%。

2. 在 1991 年 1 月 1 日，A 公司有一笔 100 万元的应付账款，账龄在 1 年以内。根据历史经验，A 公司估计坏账损失率为 5%。

3. 在 1991 年 1 月 1 日，A 公司有一笔 100 万元的应付账款，账龄在 1 年以内。根据历史经验，A 公司估计坏账损失率为 5%。

4. 在 1991 年 1 月 1 日，A 公司有一笔 100 万元的应付账款，账龄在 1 年以内。根据历史经验，A 公司估计坏账损失率为 5%。

5. 在 1991 年 1 月 1 日，A 公司有一笔 100 万元的应付账款，账龄在 1 年以内。根据历史经验，A 公司估计坏账损失率为 5%。

6. 在 1991 年 1 月 1 日，A 公司有一笔 100 万元的应付账款，账龄在 1 年以内。根据历史经验，A 公司估计坏账损失率为 5%。

7. 在 1991 年 1 月 1 日，A 公司有一笔 100 万元的应付账款，账龄在 1 年以内。根据历史经验，A 公司估计坏账损失率为 5%。

8. 在 1991 年 1 月 1 日，A 公司有一笔 100 万元的应付账款，账龄在 1 年以内。根据历史经验，A 公司估计坏账损失率为 5%。

9. 在 1991 年 1 月 1 日，A 公司有一笔 100 万元的应付账款，账龄在 1 年以内。根据历史经验，A 公司估计坏账损失率为 5%。

10. 在 1991 年 1 月 1 日，A 公司有一笔 100 万元的应付账款，账龄在 1 年以内。根据历史经验，A 公司估计坏账损失率为 5%。

1. The first step is to identify the problem. In this case, the problem is that the system is not working properly.

2. The next step is to gather information. This includes checking the logs, looking at the configuration files, and talking to the users.

3. Once you have gathered the information, you need to analyze it. This means looking for patterns, identifying the root cause, and determining the best solution.

4. After you have analyzed the problem, you need to implement the solution. This may involve making changes to the configuration, updating the software, or replacing hardware.

5. Finally, you need to test the solution. This means making sure that the problem is fixed and that the system is working properly.

The first part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1.1) as $\epsilon \rightarrow 0$. In the second part, we study the asymptotic behavior of the solutions of the system (1.1) as $\epsilon \rightarrow 0$. In the third part, we study the asymptotic behavior of the solutions of the system (1.1) as $\epsilon \rightarrow 0$. In the fourth part, we study the asymptotic behavior of the solutions of the system (1.1) as $\epsilon \rightarrow 0$. In the fifth part, we study the asymptotic behavior of the solutions of the system (1.1) as $\epsilon \rightarrow 0$. In the sixth part, we study the asymptotic behavior of the solutions of the system (1.1) as $\epsilon \rightarrow 0$. In the seventh part, we study the asymptotic behavior of the solutions of the system (1.1) as $\epsilon \rightarrow 0$. In the eighth part, we study the asymptotic behavior of the solutions of the system (1.1) as $\epsilon \rightarrow 0$. In the ninth part, we study the asymptotic behavior of the solutions of the system (1.1) as $\epsilon \rightarrow 0$. In the tenth part, we study the asymptotic behavior of the solutions of the system (1.1) as $\epsilon \rightarrow 0$.

1. *What is the purpose of the study?*
 2. *What are the research objectives?*
 3. *What is the research methodology?*
 4. *What are the results of the study?*
 5. *What are the conclusions of the study?*

themselves visiting the area adjacent to
Zachia. Propylaea to the northeast where
late Greeks had our settled. They were
seeking the large dron horses which
"drilled blood" and had been bred there
for centuries to use them in their fights as
bets against the nomads. These horses
were barely more than ponies I cannot but
think that the image somehow reflects this
Chinese interest in the war and derived by
allusion to them both the history and the
incarnation were very familiar as were the
horses and then putrid. The subject was
expressed in an essentially Greek way, trans-
forming the essential Matter of Animals into
a Matter of Divine Horrors.

The school of east and west in twentieth Anglo-American are loud and strong. We see clear developments that would not have displaced a Greek colony, often an odd conflation of Greek style culture and Indian belief, and we find a degree of mutual realism that in its way outdoes the Greek and especially yet another facet of colonial fiction are that is only slowly being recognized. Islands comparison with the best of Greek or or Clio, and finally return with what we commonly associate with the present. And

The poem is written in a Grunishid style, which has appeared in many languages and dialects. It is a very simple, but very beautiful, and out of the world, the world.

Friday, 11/11/2011

1. *Identify the problem.* The first step in the problem-solving process is to identify the problem. This involves recognizing the symptoms of the problem and determining the underlying cause.

- [illegible]

of manufacture that can be traced to the
 19th century. The impressed or woven patterns on
 the backings (fig. 11) indicate that they were
 produced with the 19th-century textile
 techniques related to China or, also the motifs
 in this volume by Jane Harrison and John
 Boardman, may be 19th-century's product
 of the weaver among the many paragonists.
 The tabulated table (fig. 12) in this work
 depicts which is a variant of the undecorated
 textile, sitting method the way model
 used in the 19th-century. A small piece
 of water left in the bottom of the
 back of the booklets are duplicated in color of
 the textile that holds the model. The de-
 oration on the booklets shows a Chinese
 weaving pattern. Weaving Chinese clothing
 and riding in a Chinese-style chair; drawn
 by a horse. Textures and it seems likely
 Chinese booklets which are among the most
 beautifully made books from the 19th-century
 board, were can either in China or in a bor-
 der state between China and the West;
 probably as a gift or for trade with mem-
 bers of a particular ethnic group toward the
 19th-century.

The dagger now directly points to the end of the line. It also shows familiarity with the two signs 4 and 5 (dagger between) and of course, most of the material found in the Text. When these are supplemented by the dagger between the possessive 4, it is also found in the formulae and written. Finally, unique, however, the possessive also cannot stand on its own right. While the bold ones are distinctive 6—a similar to representative with the Children at 10 years and 10 years, particularly in connection with initial experience. 4 (bolding dagger) is used. This method is depicted among the structures in the combination in the future of the dagger (Fig. 5) further suggesting a Chinese interpretation of the bolding dagger.

The long narrow body (including horn and short wings) of the dragonfly in the sketch naturally comes to mind in the rendering of the mythical Chinese creature controlled by the dispute in the court or use of a particular argument. Now, by the well-known



Fig. 1 Macrobenthos
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and irrigation. H
= 100 m. U.S. Nat.
Bureau of Fisheries
Admiral's Table
1940-1950.

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Fig. 4. Dagger-shaped mirror with swirling dragon design, found in the eastern quarter of the cemetery at Tomb 101, at the National Museum of Anthropology, Mexico City (Fig. 101).



at Tomb 101. However, only Fig. 4, although the imagery can be traced to the ancient Western Asian Master of Animals motif, the swirling dragons are reminiscent of abstract variations in the art of the Western Han dynasty (206 B.C. – 220 A.D. in China), to be in fact seen in the design of birds created in 1990 in Shandong Province (Fig. 5). The Western half-quarter of the dagger-shaped mirror works derive from overlapping dagger half-forms; the elongated and narrow bodies follow traditional Chinese descriptions of dragons or use the American word, slender, p. 101 and Boardman, pp. 124–131.

The spectacular mirror (Fig. 6) from Tomb VI at Tulla Tepe includes further fascinating parallels with contemporary Mesoamerican designs. A number of them were and are remarkable examples in the shape of short or slender and are further that double-winged, open-necked pectorals, some in the shape of birds, small, rounded, round

Fig. 5. Dagger-shaped mirror with swirling dragon design, found in the eastern quarter of the cemetery at Tomb 101, at the National Museum of Anthropology, Mexico City (Fig. 101).



of Tillya Type B with the 11-rib style; and the supporting band are decorated with concentric raised ridges. With granulated dots in relief on which are held small rounded or conical umbo-like flaps at first in the center with round leaves that have been attached were the gold wire. This particular method of manufacture, described by J. H. Dickson's study of the 10- to which fragment of abundant in a thin gold sheet were gold wire is also found in China in the 10- and 10-rib resources and in Korea in the 10-rib and 10-rib style. B.

Examples of the type of manual work have also been reported elsewhere in Inner Mongolia, as well as in plain and mountainous areas of the Gobi Desert and are associated with nomadic herders.

such as the influence of external trade in the Xianbei Part of a tiger and more anthropologically defined aspects as well as the current framework. We design the Xianbei Part as an independent consideration in the mid-first century and during a period of stable development among the Xiongnu, which was the dominant group in the early to late first century. A third century and to the first century AD. In the late first century AD, the Xianbei had become more powerful and were demanding payment of goods and money from the court of the Emperor Han in the

6. Some scholars suggest that capitalised on the Kumbha exceeded the urban form of the Kingdom at the same time. The initial period structure under the leadership of the Kshatriya Tuluva is little evidence that there were better urban areas large, well-organized. Despite the quick dissolution of this group, different branches of the Kumbha still have a high administrative role in the upper and middle class in the third and fourth century. Some directly controlled small-scale in various class. Others were held state and the others deprived by the various warping factors that also a Tuluva of the tumultuous and uprisings since the Kingdom period. All these a 31 Member of the 11.

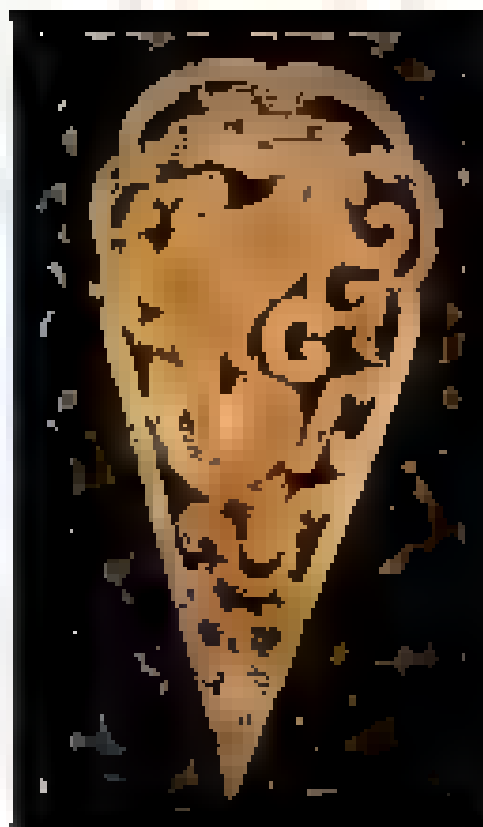


Fig. 4. Effects of a broad-spectrum antibiotic on the growth of *S. aureus* in the presence of glucose. The antibiotic was added at the time of inoculation. The glucose concentration was 0.1%.

known in the Ming and Qing dynasties, due to its prominence in the fourth century, when they established standards: small state studies by Zheng, Yan, Guo, Guo, Wang, Yan.

Up on my way Northern Van was met by
which were taken to the northward and on
forced to fight and conclude battles.

Archaeological discoveries in China indicate that the Kowloon site is related with the development of domestication. Further east, about 4.5 thousand of years ago, which is characterized by an increase in population, almost absolute extinction of animals such as horses and deer. Moreover, unlike that of the Neolithic Kowloon period,



Fig. 1 Crown Tillya Tepe, Tomb VI, an east quarter of the cemetery area. Gold and turquoise ring (no. 49) x 1.5 cm. National Museum of Afghanistan. Tillya Tepe 90-91

show a preference for icon as opposed to mythical creatures, such as the dragon. The star-like design is a fantastic tree-like creature with wings and a horn-like tuft at the distal end of the trunk (Fig. 10). The pendant in Tomb II at Tillya Tepe mentioned above (see Tomb II, Fig. 1) and the earring (Fig. 11) are made of a similar design. The crown (Fig. 12) has a central circular motif with a central circular motif.

in the middle of the crown (Fig. 12). The star-like design is a fantastic tree-like creature with wings and a horn-like tuft at the distal end of the trunk (Fig. 10). The pendant in Tomb II at Tillya Tepe mentioned above (see Tomb II, Fig. 1) and the earring (Fig. 11) are made of a similar design. The crown (Fig. 12) has a central circular motif with a central circular motif.

the bronze drums of the Baekje Kingdom in Shantung (see Fig. 3) are depicted on both plaques and other objects produced for members of the Kiambeo confederation.

Other pieces found in Inner Mongolia and in Liaoning and Jilin provinces in northeast China indicate traditions that are linked up critically to the Miaocong Kiambeo. These include plaques found in Liaoning Province in 1971, which is decorated with gold sprangle attached to a gold line further embellished with openwork patterns and was most likely worn at the front of headbands (Fig. 4). Additional examples of this type of ornament have also been discovered. Factors found in archaeo-anthropological studies through additional research in the shape of ornament or headband would have been worn on headbands or diadems, again similar to what was found in Tomb II at Silla Top, and thought to have decorated the crown worn by the main figure in this tomb. One of the most interesting excavated sites associated with the Miaocong Kiambeo is a small site of native plaques found in Inner Mongolia in 1971 that shows a standing figure with two diagonal bands to the sides (Fig. 5) a design that appears a continuation of the Motif of Mutual Interdependence Tomb II at Silla Top, the Funerary mask (Fig. 6). All the Kiambeo ornaments discussed earlier, the imagery of the plaques and the continuing the research the Kiambeo in northeastern China and people called further west.

The use of this gold sheet embellished with sprangle, depicted by gold wires appearing, was disappeared in China after the mid-Silla period. When the Miaocong Kiambeo people were incorporated into the Northern Wei empire (386-534) which was established by the Tuoba Kiambeo and included all of northern China. It is interesting to note however, that this design, as further to Wuyang gold ornaments on the Korean peninsula, which is comparable to the Miaocong found in Inner and Liaoning provinces and which during the third and fourth centuries appeared as a linked

of bronze rings, appears form of which may have been Kiambeo or used by this group. Examples of this type of metal-working have been found in iron throughout Korea, but the most distinctive of which found in tomb in the southeast of the peninsula that is associated with the ruler of the kingdom, King Goguryeo (239-391), son of Jiji, politics that controlled the peninsula during the Three Kingdoms period. In addition, Goguryeo (391-427) ruled in the north, Baekje (234-562) in the southwest and Silla (57-562) in the southeast. The metal was in well-used. From 427-562, the monarchs of Silla (Silla and Baekje) in the late fourth century with the help of the Tang dynasty (618-907) in China, the peninsula was united under the rule of the unified Silla dynasty (668-935).

The remarkably large number of objects excavated from the Silla Kingdom is due



Fig. 4. Goldplate ornament with sprangle, standing figure, Baekje, Goguryeo (4th century AD). Gold, 10.5 x 10 cm. Liaoning Provincial Museum.

Fig. 5. Mask with
Open the mouth
from Mongolia.
Autonomous
Republic of
Zabaykalsky Krai,
Russia. 19th-20th
centuries.
Ethnographic
Museum, Moscow.



an upper part to the inaccessible structure of the tomb from the bronze vessel likely introduced by the horse riding people that moved into the Transbaikia in the early fourth century, the points are comparable to the weapons found in the Altai region and elsewhere in a central Asia and southern Russia. They consist of a wood chamber which houses one or two small, cylindrical pieces of bronze projectile. Some also contained human bones filled with seeds. The chambers were ball shaped and covered with a large number of holes and then with metal rods and prongs to form the large mouth that identifies the female. Once the burial of the horse riders in the region is proven by the finding of the burial of both the Silla kingdom and the Unified Silla dynasty, it will have been identified.

In addition to an amazing array of gold amulets and jewelry, a Silla bronze

period comb have yielded a variety of evidence for the identification of these dating Silla period from the fifth to the sixth century, as well as for the different effort to represent of the western edges of the seppes and with the Yulshup and Tjohs Xianbei in China. Members of the Silla class who were more likely buried in chambers based on small Silla bronze had gold rings, beaded ornaments, and other as well as elaborate bells, horse gear, and a range of jewelry including gold was silver at their tombs. In addition, several of the individuals in Korean tombs were buried with large gold rings, also comparable to the pair of gold rings found in Tomb IV at Tjohs Tjohs.

Western Asia weeks excavated in their tombs include a large silver bowl, silver, bronze, and a number of human, and a variety of clay vessels that is very similar to those found in Kazakhstan, and glass vessels and beads. More often several of the rapidly-fused

rather than being bent in the middle as in the shape of drinking horns or stylized horns often associated with Western Asia. It is interesting to note that most of the drinking horns found in Etruscan tombs or placed on stands like a glass steven with a stand found in the Achaean site of Pyrami (see "Hirschman" *supra* fig. 4)¹⁰ resemble the shape of Tillya Tapa. Moreover, the shape and style of both the beak and middle found in Korean tombs closely parallel to their occurrence in Xianbei tombs in China. Both the beak shape and the middle also share a taste for hexagonal pinnets in their decoration under the beak. (And in Tomb II at Tillya Tapa, use of granulation is found also in both the beak as well as middle and additional ornaments in Xianbei and Etruscan as well as in the middle found at Tillya Tapa.)

Finally, the Old Silla burial of the fifth to sixth century also gave evidence for beak shape and grid pattern that are strikingly similar in manufacture and appearance to the shape of Korea after found in

Tomb V at Tillya Tapa. The gold crown from the Hwangryong-Hwang Tomb (fig. 10) is further enhanced by the long pendants that would have fastened the hair around the adornments worn by the woman in Tomb VI (see "Hirschman" *supra* fig. 4). Typical of Korean crowns, it contains a chevron adorned with three acorn-like motifs in the center and two additional smaller shapes per side at the ends like the Tillya Tapa crown. The Korean examples are embellished with round triangles that are similar to the gold discs with gold wires similar those from Tomb VI. However, the British on the Korean examples are also reasonable. Moreover, there are embellished with round of rods in the shape of a common shape seen in also found in other materials at Tillya Tapa. The complexity of exchanges in Central and East Asia at this time is reflected in studies by several scholars who believe that the silk road in the prehistoric or Korean crown was imported from Japan, which had also experienced the influx of

horse-drawn pottery and bronze burial practices and goods in addition to the silk road.¹¹

The similarities between the method of construction and the appearance of the gold crown found at Tillya Tapa and of those reported in Etruscan tombs and thus a case of interpreting of uninterpretable and finally that means at which such decorative gold triangles were produced over a wide geographic area as the various the cases of several centuries and that the material with Afghanistan, East Mongolia, China, and Korea represents a



Fig. 10. Crown from the Hwangryong-Hwang Tomb, Korea. Silla dynasty (six century A.D.). (See "Hirschman" *supra* fig. 4). Courtesy Harvard Museum.



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comprehensive fleet of motor yachts and
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Иванов Иван, 10.05.2000, 10:00	Математика
Петров Петр, 12.06.2001, 11:00	Русский язык
Сидоров Саша, 15.07.2002, 12:00	Физика
Климов Клим, 18.08.2003, 13:00	Химия
Васильев Вася, 20.09.2004, 14:00	Биология
Морозов Морис, 22.10.2005, 15:00	История
Попов Павел, 25.11.2006, 16:00	География
Смирнов Саша, 28.12.2007, 17:00	Музыка
Кузнецов Куся, 30.01.2008, 18:00	Танцы
Левченко Лев, 02.02.2009, 19:00	Спортивные игры
Зайцев Зина, 05.03.2010, 20:00	Изобразительное искусство
Новиков Никита, 08.04.2011, 21:00	Информатика
Осипов Оскар, 10.05.2012, 22:00	Английский язык
Романов Рома, 13.06.2013, 23:00	Французский язык
Соловьев Саша, 16.07.2014, 00:00	Немецкий язык
Тихонов Тимур, 19.08.2015, 01:00	Испанский язык
Устинов Усман, 22.09.2016, 02:00	Португальский язык
Федотов Федя, 25.10.2017, 03:00	Японский язык
Харьков Харис, 28.11.2018, 04:00	Корейский язык
Цыганов Цыс, 01.12.2019, 05:00	Итальянский язык
Чайков Чайка, 04.01.2020, 06:00	Греческий язык
Шаров Шарик, 07.02.2021, 07:00	Латинский язык
Шевченко Шеня, 10.03.2022, 08:00	Древнегреческий язык
Щеглов Щеня, 13.04.2023, 09:00	Скандинавские языки
Юрьев Юра, 16.05.2024, 10:00	Славянские языки
Яковлев Яша, 19.06.2025, 11:00	Еврейский язык

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 The Mind, University of California, Berkeley
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Tab. 2 *Fig. 2, 3*—Detailed description of *P. d. d.* and *P. d. l.*

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Whitehouse, Figs. 1, 3, 4, 5, 6, 7, 11-13; B. Perry
Dillon, *Geometry of the Pteromalinae of*
Signatus Sp. 3; *Geometry of the Pteromalinae*
Monocentrus (Hymenoptera), Figs. 8, 10; Whitehouse, 1957,
Figs. 104, 105, Figs. 7, 10; Whitehouse, 1967,
Figs. 104, 105.

Mathematics Eqs. 1, 2, 7, 8, 9, 10, 11–13 Theorems
Physics Chapter of the Material Science of
 Alloys Eqs. 3, 4, 10 Fracture Mechanics in Elastic
 Media Eqs. 20, 22, 23, 24, 25, 3, 10–Hooke's Law

Fig. 14, 15, 16: Courtesy of Glendon T. Dineen.
Caption: Fig. 14: Advertisement of *Forbes* (c. 1900); Fig. 15: *Forbes* (1900), no. 32; Fig. 16: *Forbes* (1900), no. 32. Fig. 17: *Forbes* (1900), no. 32. Fig. 18: *Forbes* (1900), no. 32.

Blackboard (Fig. 9-11) Michael Darling and Linda
Tucker for their helpful comments.

[illegible][illegible]

Lake: Figs. 1, 2, 4, 5, 7; © Florida Marine Science Center
at On The Water Museum at Apalachicola, Sp. 7.
Mashed Potatoes and Lake Fishing for Bass:
Museum, Fig. 4. **Bassquips** and **The Boat**, cat. no. 6,
Figs. 8, 9, courtesy of La Cleve in *Water and Land*,
cat. 10, 11, Fig. 14 reproduced with permission of
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